

THE ILLUSTRATED LONDON NEWS



“**Luvisca**”
SHIRTS
SOFT COLLARS & PYJAMAS

“EVERY first acquaintance with “Luvisca” Shirts, Soft Collars and Pyjamas ripens into friendship. The weave is smooth, fine, yet very strong. There are details of making for more comfort, greater dressing facility. Say the word “Luvisca” at your Outfitters.”

LOOK FOR THE REGISTERED TAB:



Sold by Leading Hosiers, Outfitters and Stores.
If any difficulty in obtaining, write Courtaulds Ltd. (Dept. 124M), 16, St. Martin's-le-Grand, London, E.C.1, who will send you name of nearest retailer and descriptive literature.



OBTAINABLE EVERYWHERE

HENNESSY

LIQUEUR **XO** BRANDY

GUARANTEED OVER 40 YEARS OLD

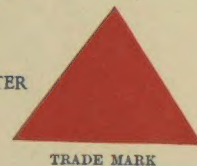
THE BRANDY THAT MADE COGNAC FAMOUS

Preferred for its purity

Apollinaris

NATURAL MINERAL WATER

Plain or mixed with your Spirits



TRADE MARK

PARIS

Places du Théâtre Français
et Palais Royal.

HOTEL DU LOUVRE

Entirely Renovated—First Class Restaurant

Rue de Rivoli
Avenue de l'Opéra

Telegraphic Address :
Louvrotel 111 Paris

Doctors
themselves prefer

GENASPRIN

The
SAFE
BRAND

The Most
Interesting

JIG-SAW PUZZLES

are the DELTA
Fine Cut Series.

REPRODUCTIONS IN COLOUR-PHOTOGRAVURE FROM PICTURES BY WELL-KNOWN ARTISTS.

250-Piece Puzzle - - 8/6 Post Free.

42-PAGE ILLUSTRATED CATALOGUE, 2d. POST FREE, CONTAINING PARTICULARS OF PUZZLES, INCLUDING—

30-Piece 1/3 50-Piece 2/- 75-Piece 3/- 100-Piece 4/- 250-Piece 8/6 500-Piece 18/- 600-Piece 21/- 1000-Piece 33/-

To be obtained from all Booksellers, Stationers
and Stores, or direct from the Publishers:

A. V. N. JONES & CO., LTD., 64, Fore Street, London, E.C.2.

“SERVICE” COFFEE

TRADE
MARK

TRADE
MARK

WITH
CHICORY

BRAND

In 6^d, 9^d
and 1⁴/₄^d
Bottles

ALL CLASSES OF INSURANCE TRANSACTED.

CAR & GENERAL INSURANCE CORPORATION LTD.

83, PALL MALL, LONDON, S.W.1.

NEW AUTUMN MODELS

EACH **5** GNS.



"BEAU-SITE." Elegant Coat at extremely moderate price, cut on slendering lines. Made in the new diagonal velour cloth, it has a shapely and protective collar of selected Musquash, lined with artificial crêpe to tone. Colours: Black, Navy, Lido, Wine, Brown, Bottle Green. Sizes: S.W., W. and F.W. Price **5 Gns.**

"BIERE." This favourite Model will appeal irresistibly to the full figure. It is indeed a triumph of cut and finish. The lower fullness gives the fashionable flare, the collar is of selected musquash. Lined throughout with artificial satin. Colours: Lido, Brown, Navy, Bottle Green and Black. Sizes: F.W. and O.S. Price **5 Gns.**

Model Coats: Second Floor

SWAN & EDGAR

Piccadilly Circus - The hub of the World

SWAN & EDGAR, LTD, LONDON, W.1.

'Phone: Regent 1616.

Let Carr's Chocolate Biscuits Entertain Your Guests



Chocolate biscuits are always appreciated. For quality and attractiveness choose...

CARR'S
CHOCOLATE GONDOLA
ASSORTED
(Milk Chocolate)



On sale in all the Leading Stores in the U.S.A.

Agents: Julius Wile, Sons & Co., 10, Hubert Street, New York City.

CARR'S of CARLISLE



NOW READY

A BOOK OF DRAGONS

including

DENNYS

ROUGE DRAGON OF THE FIERY BREATH

This volume is a delightful collection of nearly 100 drawings by ALFRED LEETE, half of which are printed in colour. The coloured illustrations have appeared in "THE SKETCH," but most of the other pictures are entirely new. The volume includes a number of double-page coloured pictures.

This amusing book illustrates **THE LIFE-HISTORY AND ADVENTURES OF DENNYS**, the famous heraldic character round whom ALFRED LEETE has created a series of humorous drawings, some of which first appeared in "THE SKETCH."

The entire volume forms at once a charming gift or a treasured possession.

PRICE SIX SHILLINGS

(Postage 9d. extra)

On sale at all principal newsagents and railway bookstalls, or direct from the Publishers, Illustrated Newspapers, Ltd., 346, Strand, W.C.2.

Thousands of Men and Women are now buying the New BRITANNICA at the 30% saving

NOW—to-day—by acting quickly—you can buy the latest, completely revised and re-written Encyclopaedia Britannica for 30% less than the previous standard price.

To you and to thousands of others who have said: "Someday I will own the Britannica," this announcement is news of the utmost importance. It means that while this printing lasts you can buy the new Britannica at an extraordinary saving.

Incomparable bargain

The exceedingly low price is possible because we have adventurously faced a temporary condition in the paper, printing and binding trades. It is only because we ordered a printing equal to the largest single printing of the Britannica ever made that considerable savings were realised in the cost of production—savings now passed on to you.

We expected, of course, that many who have always wanted the Britannica would take this opportunity of securing it at a great saving. But the response to our announcement exceeds even our own expectations. Don't delay, therefore, if you are attracted by the present low price. We frankly doubt whether business conditions will ever make such a bold reduction possible again.

Unrivalled Source of Information

It isn't surprising that so many people are investing in the latest edition of the Britannica. Its value is traditional, and this completely revised and re-written edition represents the most progressive advance in its history. It is an unrivalled source of practical information for

the housewife, the business man, the lawyer, the doctor, the minister, the teacher, the child. It encourages the habit of independent research, the spirit of adventure in knowledge.

We receive thousands of letters from heads of families who point with satisfaction to the day the Britannica came into their homes! These wonderful books never fail to help men, women and children when information, or indeed entertainment, is immediately needed.

Sets Selling Fast

At the time of going to press, orders were coming in thick and fast. They are coming from every part of the world. In a comparatively short time, the printing, we believe, will be entirely sold out.

We urge you therefore to post the coupon to-day for full particulars if you desire a set at the unprecedented reduction of 30%.

Easy to Own £1 down & £1 a month

Our Subscription Plan is easy on the pocket. The free booklet will tell you about it. Only £1 down is required to bring the set to your home for immediate use. The balance is payable in a small number of monthly instalments of £1 or more, as you wish.

56-Page Free Booklet

Cut out the corner coupon and you will receive by return of post, without any obligation, a large, beautiful 56-page booklet, rich with colour plates, maps and sample pages. It contains a full description of the Britannica and how you can make it your most useful possession. *Send the coupon for the large booklet to-day.*

USERS TELL YOU

"Money spent on such a work as this Encyclopaedia is an investment in a gilt-edged security. Its value is permanent. It returns a dividend every time it is consulted. It satisfies every interest; it has been truly described as 'A University in the Home.'"

RT. HON. PHILIP SNOWDEN
Chancellor of the Exchequer.

"If we wish to get a reliable statement let us go to the latest edition of the Encyclopaedia Britannica."

THE DUCHESS OF ATHOLL
in "Women and Politics."

"There is a peculiar impressiveness in this new Fourteenth Edition of the great Encyclopaedia Britannica. It is throbbing with fresh vigour. The sum of human knowledge is here more available than ever before, and the possible rewards are great."

SIR ARTHUR J. THOMSON
Formerly Professor of Biology, Aberdeen.

**You can see the Britannica at our showrooms,
Imperial House, 80-86, Regent St., London, W.1.**

WHAT YOU GET

The 24 large and beautifully bound volumes carry 35,000,000 words, the equivalent of 500 ordinary size books. This text is written by 3,500 authorities and is richly illustrated with 15,000 pictures, many in full colour, and with 500 maps. Carefully indexed with 500,000 separate entries, these books are easily and agreeably read.

THE ENCYCLOPAEDIA BRITANNICA CO., LTD., Imperial House, 80-86, Regent St., London, W.1

Please send me by return of post, without obligation, your free 56-page illustrated booklet with colour plates and maps from the new Britannica, together with full particulars of the new low price offer representing a saving of 30%.

Name

Address



Strain time is Benger time

To men, business worries, overwork, hurried meals; to women, domestic worries, nursing, sleeplessness, etc., result in exhausted nerves, impaired digestion, low vitality, insomnia, etc.

Strain-time is Benger-time! Benger's Food rests the digestive system. It is soothing and sleep-inducing. It ranks foremost among the most easily digested and highly nourishing foods known to the Medical Profession. Benger's is dainty and delicious. It forms, with fresh milk, a delicious food cream. Its delicate biscuit flavour blends well with chocolate, coffee, etc. "One never tires of Benger's."

From a Doctor:—"I have much pleasure in testifying to the value of Benger's Food... in dyspepsia and convalescence I could not do without it in my practice."

A Lady Doctor writes:—"Benger's Food is excellent for insomnia, given to patients in bed the last thing before the light is turned out."

Send for the Booklet of Benger's Food. It contains dainty recipes for light dishes that give nourishment with digestive rest.



Regd. TRADE MARK

Otter Works,
SYDNEY (N.S.W.): 350, George Street.

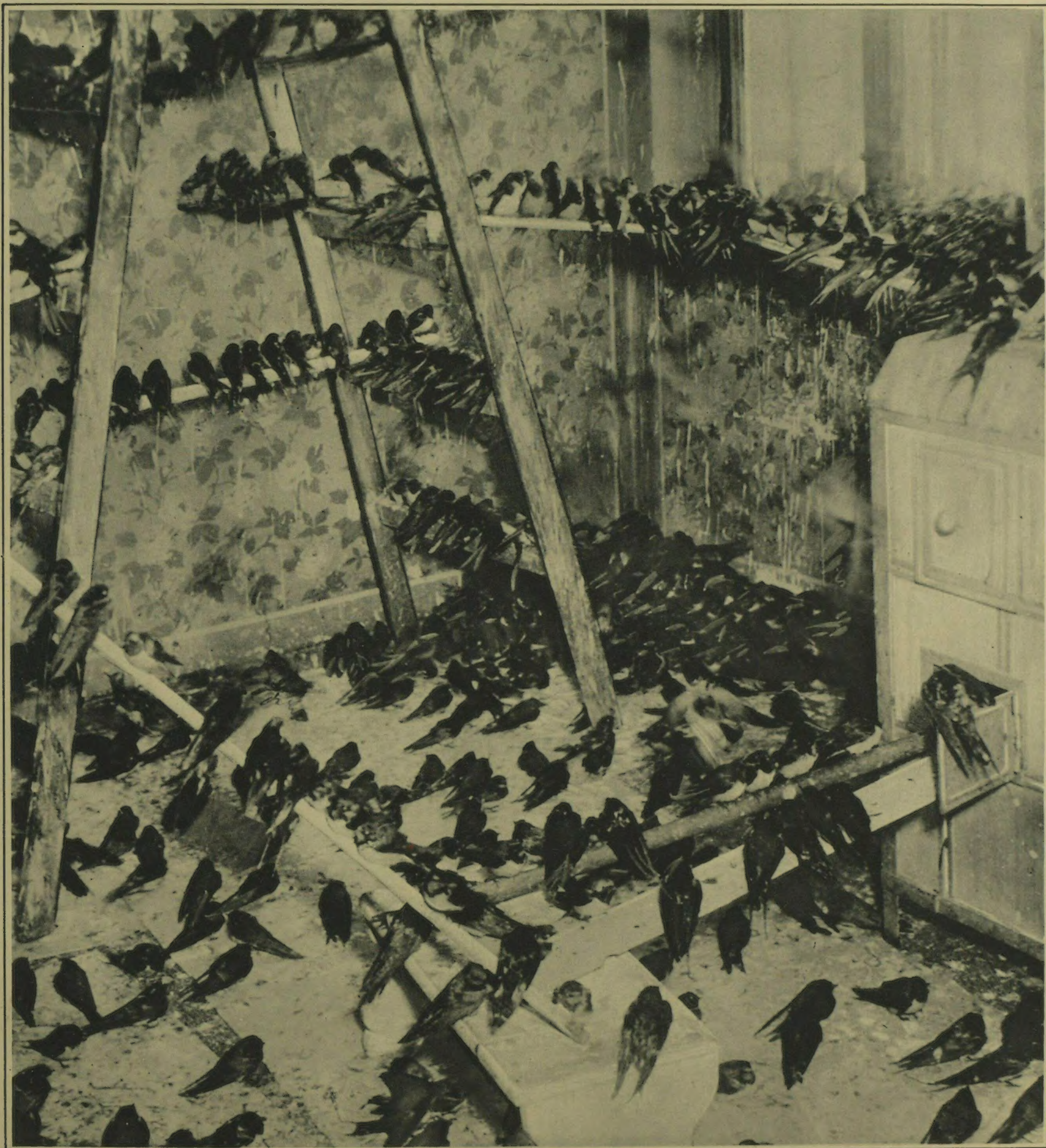
BENGER'S FOOD, LTD.,
Branch Offices:—NEW YORK (U.S.A.): 41, Maiden Lane.

MANCHESTER.
CAPE TOWN (S.A.): P.O. Box 573.

THE ILLUSTRATED LONDON NEWS

The Copyright of all the Editorial Matter, both Engravings and Letterpress, is Strictly Reserved in Great Britain, the Colonies, Europe, and the United States of America.

SATURDAY, OCTOBER 3, 1931.



THE SWALLOWS' MIGRATION BY AEROPLANE: STORM-BOUND BIRDS IN THEIR SPECIAL "FLAT" IN VIENNA, AWAITING THE FLYING-MACHINES WHICH BORE THEM TO VENICE—AND THE SUN.

Thousands of swallows migrating from Northern and Central Europe to the South were storm-bound in Austria by snow, rain, and high winds, with the result that, starving and shivering, they sought refuge not only in the Wienerwald and on farms, but in the corridors of extensive buildings about Vienna. Therefore, the Viennese Society for the Protection of Birds decided that the stranded migrants should be borne towards their destination by aeroplanes. Several machines were lent by the Austrian Air Transport Company for this purpose, and the swallows, which had been collected by hundreds of kindly people and had been warmed and

fed in a "flat" specially "furnished" for them with suitable perches and with a stove (seen on the right), were put in cages and crates and conveyed through the air to Venice, at whose aerodrome it was arranged to free them. The first consignment of the birds, parents and fledglings numbering some two thousand, was flown over the Alps on the morning of September 25, and another twenty-five thousand followed the next day. Later, as the Trans-Alpine air services were interrupted by bad weather, 35,000 more swallows were sent by train to Venice in a heated van. Meanwhile, thousands more awaited transport by air or rail.



By G. K. CHESTERTON.

EVERYBODY knows, or ought to know, that making a universal theory about human society is the easiest thing in the world. The reason is not always so apparent, but I think there is a reason which can be stated rationally. The logical weakness in this sort of superficial social theory is this: that the social values are not fixed like mathematical values, and can themselves be moulded to fit the theory. If I say that red-haired men are always the tallest men in the world, I can probably be very rapidly refuted; because measuring men with a six-foot rule is a matter of mathematical fact. But if I say that red-haired men are always the men who sway the destinies of the world, I can always make out a case, by taking all the red-haired men who were important and making them out more important than they were. I can invent an ingenious theory that it was William Rufus rather than William the Conqueror who really confirmed the Norman monarchy which became the English nation. I shall have an easier task in showing that Henry the Second, the first Plantagenet, really was a great man who in some sense ruled a great empire. I can argue that General James Wolfe, who (I believe) had red hair, was the greatest of England's heroes, by arguing that Canada is really the greatest of England's possessions. I can say that the only man who really influenced the intellectual life of our time was Bernard Shaw. I might make out quite a good case; but my motive is merely in the fact that Mr. Shaw had a red beard not so very long ago, though presumably he has grown less wise as he has grown more white. But the point is that I must maintain the general proposition of his wisdom; and I may find myself committed to defending a large number of rather extraordinary propositions, normally remote from my own mental habits; not through a disinterested conviction that Mr. Shaw is wise as well as witty, but because I am committed to a general dogma that the red-haired man is always right.

It will be well illustrated in the case of Queen Elizabeth, a topic almost as controversial as Bernard Shaw. For the sake of my theory, I must cling desperately to the old-fashioned view that I was taught at school; the theory that the red-haired Queen Bess was a sort of tawny lioness of royal magnanimity and heroic religious convictions, shaking the earth with her roarings on behalf of the Reformation. I must not listen to the later and more realistic historians, who tell us that Elizabeth was personally an invalid and politically very much of a tool; that her real religious attachments are very doubtful, and her external political actions mostly forced on her by Cecil and his gang. In the ordinary way, I might be quite indifferent, and therefore quite impartial. But I must fight to the death for the old theory of the Froude and Freeman period; not so much for the cause of the lady as for the colour of her hair. I need her for my general plan of painting the map red; or, rather, of tying it up in red hair instead of red tape. This is how it happens that perverse and pedantic fancies so often harden into fanaticism among professors and professional historians. They

will maintain any paradox rather than lose any point that supports their pet generalisation, even if they do not personally care very much about the point itself. There was a mediæval tradition that Judas had red hair; and this sort of don would not shrink from saying that Judas and not Jesus was the real founder of Christianity.

I may seem to dwell on an arbitrary and absurd example. But it is not so. I myself grew up under the gigantic shadow of the Teutonic Theory. It was essentially a theory that everything valuable had been done by fair-haired men, which is quite as ludicrous as the same assertion about red-haired men. But I am not now interested in attacking that theory, or any other theory. I only remark that such theories, whether true or false, do affect the truthfulness of historians, and more often in the direction of falsehood than of truth. When we find professors quibbling and quarrelling about the

exaggerated, and, so far, equally untrue. For instance, the general theory implied in a book like "The Outline of History" is that the outline is a continuous and ascending line, a single upward curve with very few breaks in it. I do not mean that the author denies decay and reaction, but that the main moral he would like to draw is that the host of humanity has advanced, with a few halts, along the high road of history. Above all, he implies a human unity, and the idea that the host that has halted is the same as the host that has advanced. I think myself that he greatly exaggerates this continuity; leans too heavily on the alleged links, and especially misses the missing links. He makes the amoeba and the anthropoid much nearer to us than they really are. At the same time, he makes the ancient Greek or the mediæval Christian much more inferior to us than they really are. He makes the progress too recent, too rapid, and too clear. For instance, he assumes that the mediæval idea of education was inferior to

ours, simply because it involved the teaching of a positive philosophy. But there is something to be said for the idea of teaching everything to somebody, as compared with the modern notion of teaching nothing, and the same sort of nothing, to everybody. For what we force on all families, by the power of the police, is not a philosophy, but the art of reading and writing unphilosophically. I am not, however, contesting the world-theory of Mr. Wells at this moment. I am only contrasting the world-theory of Mr. Wells with the world-theory which instantly followed it across the world.

For the next thing we heard was that all Europe and America were full of a new fuss made about the general theory of a German writer, whose whole point was that human history was *not* continuous, and *not* progressive, and *not* a thing presenting points of comparison between one stage and another. According to this new

theory, there is only a series of closed cycles of different cultures, so separate that they can hardly be compared. We may say that there is no progress, but only progresses. We might almost say that there is no history, but only histories. When the Greek and Roman culture commonly called Antiquity had ended, it broke off without any bridge connecting it with the mediæval or the modern. It is the fossil of a lost world, and no more of a lesson to us than a pterodactyl to a bird-fancier or Eohippus to a horse-breeder. Now, this also is certainly a gross exaggeration. There is a great deal more continuity, and in that sense a great deal more progress, than is allowed for in that historical theory. For instance, nobody understands the Middle Ages without realising that the mind of Aristotle was still labouring in its midst like a mighty mill; and it is absurd to say that Augustine and Aquinas were not parts of the same continuous communion. But what interests me is not the truth or falsehood of the first or second theory. It is that they so flatly contradict each other, and that they so rapidly followed each other. And I fall back on my first reflection: that theories of that sort must be rather easy to make up—if you leave out more than half the facts.



THE SWALLOWS' MIGRATION BY AEROPLANE: BOXES OF THE BIRDS, WHICH HAD BEEN COLLECTED TOGETHER, WARMED AND FED, BEING TAKEN ABOARD A FLYING MACHINE IN VIENNA FOR CONVEYANCE TO VENICE, WHERE THEY WERE FREED THAT THEY MIGHT CONTINUE THEIR FLIGHT TO THE SOUTH.

As noted under another illustration on our front page, many thousands of migrant swallows, weather-bound in Austria recently on their flight to the sunny South, were collected and cared for at Vienna by the Viennese Society for the Protection of Birds, and were sent on to Venice by aeroplane. They travelled in boxes measuring 39 in. long by 20 in. broad and 20 in. deep, each box holding 1000 birds.

The second batch of twenty-five such boxes was comfortably stored in a Junkers aeroplane, besides its human passengers.

number of men living on a farm mentioned in Domesday Book, or the terms of a dispatch sent to a French marshal before the Battle of Arcola, we may be pretty certain that, though these are the things about which they are quibbling, they are not the things about which they are quarrelling. There lies behind some much larger quarrel about some much larger theory; probably some theory about the religion of the Middle Ages or the motives of the French Revolution. History and sociology can never be "scientific" in the sense of subject to exact measurement, because there is always the mystery and doubt inherent in moral evidence affecting one half of the equation, and generally both. In the thesis that red-haired men are great men, there are shades of difference even in red hair, and infinite shades of difference in greatness or the pretence of greatness. And not a few modern theorists seem to me to be strangely lacking in the instinct of what is really great.

It is amusing to notice how these theories pursue each other, and how the last almost always devours and destroys the last but one. Generally, in fact, the last is the flat contradiction of the last but one. Generally they are equally extreme, equally

IN HURRICANE-STRICKEN BELIZE: A DISASTER IN WHICH 1000 PERISHED.



THE CAPITAL OF BRITISH HONDURAS DEVASTATED BY A TREMENDOUS HURRICANE: A STREET IN THE RESIDENTIAL DISTRICT OF BELIZE AFTER THE STORM.



WHOLE BUILDINGS BLOWN OVER OR TILTED BY THE TERRIFIC FORCE OF THE WIND: HAVOC IN BELIZE, WHERE 75 PER CENT. OF THE HOUSES MUST BE REBUILT.



COMPLETE WRECKAGE AMONG LIGHT STRUCTURES OF TIMBER AND CORRUGATED IRON WHICH FORMED MUCH OF THE TOWN: A PILE OF DÉBRIS AT BELIZE.

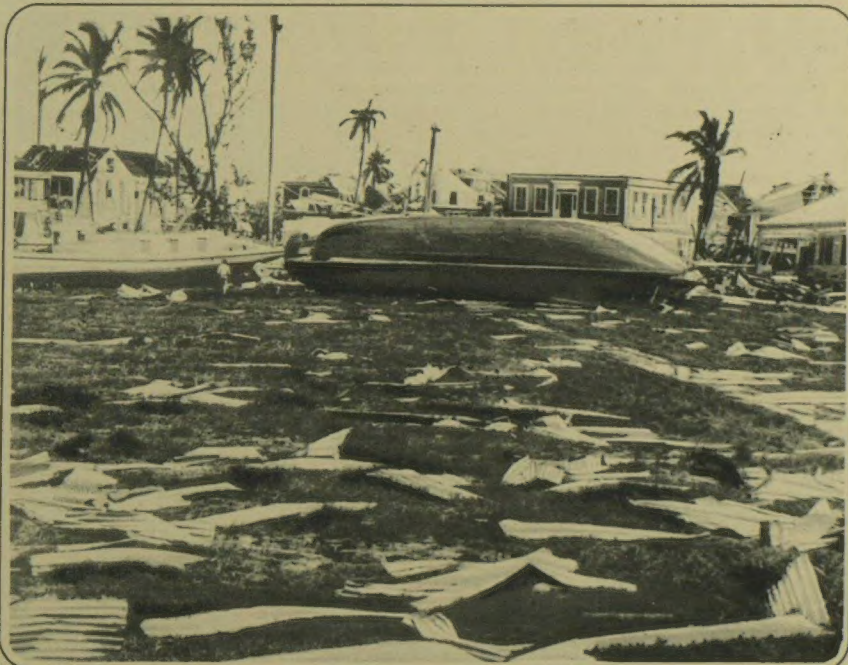


BESIDE ONE OF THE SHIPS CARRIED FAR INLAND BY THE GIGANTIC WAVE THAT FOLLOWED THE HURRICANE: A GROUP OF SURVIVORS CAMPING OUT.



AFTER THE GREAT HURRICANE IN WHICH ALL THE CHURCHES AT BELIZE WERE PRACTICALLY DESTROYED: WRECKED REMAINS OF THE CATHOLIC CHURCH.

The terrible disaster at Belize, the capital of British Honduras, which was recently devastated by a hurricane and a huge wave, was recorded in our issue of September 19, with some illustrations of the town as it formerly appeared. The above photographs, since to hand, afford a vivid idea of the destruction caused and make it possible to realise the sufferings of the inhabitants. The visitation occurred on September 10, and among the victims were many schoolchildren taking part in a procession to celebrate the 133rd anniversary of the Battle of St. George's Cay, in 1798, when the British settlers defeated the Spaniards. The hurricane blew for five hours at 120 miles an hour. Houses were ripped from their foundations, roofs torn off, and the debris scattered far and wide.



LARGE BOATS SWEEP ASHORE BY THE WAVE THAT FLOODED THE LOW-LYING TOWN: AND GROUND STREWN WITH TORN SHEETS OF IRON ROOFING.

Then followed an inrush of the sea, which flooded the low-lying town, and in receding swept many people out to sea. A number of vessels were washed far inland, and one 200-ton dredger was carried on to the top of the Custom House. The Governor of British Honduras, Sir John Burdon, stated: "All churches are practically destroyed. The majority of the poorer classes have lost everything. . . . The Director of Public Works, in charge of the disposal of the dead, estimates the total deaths to be about 1000. Seventy-five per cent. of the town will require rebuilding." H.M.S. "Danae" brought supplies and medical stores from Jamaica, and prompt help was given by the U.S. Navy, the American Red Cross, and Pan-American Airways. The Lord Mayor of London opened a relief fund.

Notes for the Novel-Reader: Fiction of the Month.

FEW, very few, are the novels of our time which give the reader a sense of mental and emotional luxury. The tendency of fiction, as of other arts, is to be spare and hard. Firmness and crispness are the qualities our novelists aim at, and in many cases achieve. They do not mean us to take their work "lying down"; they want to make us "sit up." They have as little indulgence for the weaknesses of the mind as a drill-sergeant has for the weaknesses of the flesh. They do not spoil us or coddle us; on the contrary, they subject us to a hardening process; they spare us nothing. They consider it their mission, apparently, to revive the sensations of our schooldays, when we suddenly became aware that life was a matter of angles and corners and hard, harsh surfaces, both for mind and body. They seem to echo Cleopatra's cry: "All strange and terrible events are welcome, but comforts we despise."

To the uncomfortable school of novelists (school is certainly the *mot juste*), Mr. William Faulkner is an able and promising recruit. I have never read a more painful and disagreeable book than "Sanctuary." The title is an example of the author's irony. His story, like school-life, is vivid and violent, but hard, at first, to get the hang of. Even now, after reading some of it twice over, I cannot be quite sure where the "Sanctuary" part comes in. Was it "the Old Frenchman place," the bootleggers' sinister rendezvous, where the luckless heroine was brought by her drunken swain? Or was it the crib she tried to fortify against the amorous advances of her hosts? Or the equivocal establishment owned by Miss Reba Rivers, where the unspeakable Popeye installed her? Or the prison where Lee Goodwin awaited in precarious security sentence of death for a crime he had not committed? Or the funeral-pyre on which, anticipating the court's injustice, the infuriated mob burned him? Or was it just the grave, where most of the characters (reasonably enough) seem so anxious to despatch each other? I cannot decide which of these resorts best deserved the name of sanctuary, nor can I recommend anyone to form his own conclusions, unless he has a phenomenally strong stomach. "Sanctuary" is a terrifying story, and the art, with which it is written makes it doubly so.

"This Our Exile" is an analogous piece of work; it might almost have come from the same hand. Mr. David Burnham's Americans, however, are rich and educated; they have the resources of civilisation on their side. They do not try to murder each other; they have their appetites under some sort of control. With one great exception their unhappiness and restlessness and discontent do not proceed from merely physical causes. The three sons of Mr. Eaton have this in common with that more famous trio, the brothers Karamazov: they are very much preoccupied with the state of their souls. But it is a physical catastrophe that arouses in their breasts these obstinate questionings. Their father dies after a prolonged illness, described in the utmost detail. Mr. Faulkner himself could not wring more horror out of the physical aspects of disease than does Mr. Burnham. He does not, it must be admitted, harrow us out of mere wantonness. He had to invent a calamity so terrible that it would irremediably disorganise four lives—for Mrs. Eaton is even more grievously stricken than her children. But was there no other way than by these nauseating sick-room disclosures? Mr. Burnham, like Mr. Faulkner, has a streak of brilliance; what a pity he does not use it to illuminate more agreeable scenes!

There are burnings and shootings in "The Forge," Mr. T. S. Stribling's

long chronicle of the part played by a Southern family in the American Civil War; we watch the formation of the Ku Klux Klan, and see it ride out at night, terrorising the newly-liberated negroes. But the murder of Polycarp Vaiden and the roasting of Mr. Be-Shears's feet are isolated incidents; the story has a cheerful, bustling tone, and goes its way without paying

over-much attention to the sufferings of individuals. Mr. Stribling has a robust point of view; his business is to show us the forge in which the beginnings of modern America were hammered out. On the whole he is fairly impartial, but his sympathies, I suppose, are with the South. Lieutenant Beekman says to Gracie, the quadroon girl: "We're invading this country because Southern cotton-growers want to buy cheap English goods, duty free, and we want them to buy Northern-made goods with a tariff added to the cost price. Why, after the Battle of Fort Sumter, Lincoln offered to make slavery perpetual down here if the planters would agree to the tariff." Mr. Stribling clearly is not impressed by the idealism of the North. He is sorry for the negroes, and the scene where Gracie's husband is sold awakes a memory of "Uncle Tom's Cabin"; but I suspect he agrees with Mr. Ashton: "Some sort of caste system has been the condition of every great civilisation under the sun, and only the Northern States of America, where historic chance has by accident grafted only one caste, could dream that human worth and culture could spring from any other shoot."

"Prince Jali" comes like an illustration of this dictum. The scene of Mr. Myers's romance is India; its period the sixteenth century; and one may safely say that the degree of civilisation which obtains in it—a civilisation based on the most rigid of all caste systems—is immeasurably superior to that promoted by democratic millionaires and bootleggers. Like its predecessor, "The Near and the Far"—to which, though the action of the two novels is contemporaneous, it is in some sense a sequel—"Prince Jali" is a most beautiful book. Of the tautness and hardness which impoverishes so much modern fiction it shows no trace; instead, there is a lovely melting quality, a kind of pellucid depth, in which reflection succeeds reflection each as mysterious as it is distinct. "Prince Jali" is a luxury novel. Time is of little importance; the question of earning one's living does not enter; there

the eccentricity which is such an essentially English quality. The reader follows with sympathy her career, to which hardship, misfortune, love, poverty, widowhood, and motherhood contribute their share of experience. Her nature thrives on opposition; and opposition she encountered in plenty, especially from her rich relations entrenched and enthroned in the neighbourhood of Keswick. Mr. Walpole is one of the few novelists whose

genius revels in the capricious, unpredictable, unpremeditated qualities in human nature; it shares those qualities, and, however wide the field it has to cover, never grows tired or stale, never fails to respond to the adventure and mystery of living.

Mr. John Owen, too, is a romantic; but he lets his heart command his head. He is a champion of the under-dog; convinced that the under-dog, by virtue of its inferior position, must always be in the right. His picture of the eighteenth century is a very one-sided, partial

affair, for it is seen through the eyes of a running footman, the servant whose business it was to clear the way for his master's coach. The reader must be stony-hearted indeed who does not admit that John Deere is a pathetic figure, with his frail health and his unspoken adoration for the governess, socially so far above him; but Mr. Owen, by treating Deere rather as a victim than as a man, forestalls the reader's compassion and robs the tragic climax of its force.

"The Blanket of the Dark," Mr. John Buchan's historical romance, is a much more satisfactory piece of work. The author's subject is a projected political rising in the reign of Henry VIII.; his hero, Peter Pentecost, the young man whom the conspirators wanted to set upon the throne. There is plenty of exciting incident and plenty of historical colour to give the incident credibility.

Mr. Warwick Deeping's "The Road" begins cheerily, for the first figure we come across, the bachelor Nicholas Bonthorn, whimsical philosopher and keen horticulturist, promises pleasant companionship. Pleasant he remains throughout, but his development, though possessing the virtue of surprise, from our point of view is disappointing. If romance were to touch him, we should expect it to be shared, as were his tastes, by his friend the lady of Stella Lacey; but early in the book an accident happens to a girl of the usual modern type whose splendid physique Bonthorn had noted, and the blighting of this hitherto vigorous life roused such pity in the kindly philosopher that he promptly fell in love.

In "Storms and Tea-cups" Mrs. Alfred Sidgwick makes a great deal of capital out of domestic difficulties and inconsiderate guests. The story is the thinnest rivulet, but it irrigates so rich a crop of humour that the reader can only follow it with delight.

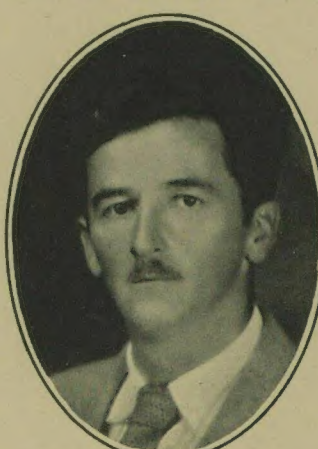
The characters in "Green Pleasure" are for the most part amiable young people belonging to the fashionable world whose chief interests are their own and other people's love-affairs. The story moves from country-house to country-house, borne by swift motor-cars, Bentleys and Hispanos. There are hunt-balls, a steeplechase, a lot of quick, bright dialogue. Miss Barlow has a pleasant touch, but it is almost too light as yet.

"The Sittaford Mystery" begins admirably, but tails off in the middle. Mrs. Christie has too many detectives; she scarcely knows how the discoveries of the various clues ought to be apportioned among them. But the solution is satisfactory, and the motive for the murder almost, if not quite, adequate.

"John Mistletoe" is not, strictly speaking, a novel. It is an attempt to show what "mattered most" in the life of a man whom the reader can, if he will, identify with the author. Mr. Christopher Morley has a genius for discriminating appreciation; happily for the English reader he loves England, and Mistletoe's recollections of Oxford and London are a joy, although, in their wealth of intimate knowledge, they put the true-born Englishman to shame. Mr. Morley's book is not the plaything of an hour; it deserves to be read and re-read.



MR. L. H. MYERS,
Author of "Prince Jali."



MR. WILLIAM FAULKNER,
Author of "Sanctuary."



MR. CHRISTOPHER MORLEY,
Author of "John Mistletoe."

are no social problems, for everyone's social position is known, fixed, acquiesced in. Little Prince Jali, a very precocious (it must be admitted) lad of thirteen or fourteen, is free to cultivate his mind and his emotions. This freedom does not make for his happiness; indeed, his spiritual experience, his awakening consciousness of himself, his short-lived passion for the girl Gunevati, his loyalty and affection for his old tutor Gokal, whom Gunevati tries to poison, is a dark night of the soul. But he tastes a luxury in grief, and the reader tastes it with him—the luxury of following his thoughts and emotions to their sweet or bitter end, the luxury (which the reader appreciates more than Jali) of expressing them in language that is subtle and dignified and musical. This is a book to treasure.

Mr. Hugh Walpole, too, has sought release from the bondage of actuality; but in eighteenth-century England, not in sixteenth-century India. "Judith Paris," like "Prince Jali," is a sequel; but Mr. Walpole's concern is rather with the progress of a family than with the progress of a soul. And not only with a family. Judith is the daughter of Rogue Herries, and inherits, with some modifications, his typically English traits. There are good Herries and bad; Judith was a good one, possessed of

NOVELS REVIEWED.

- Sanctuary. By William Faulkner. (Chatto and Windus; 7s. 6d.)
This Our Exile. By David Burnham. (Peter Davies; 7s. 6d.)
The Forge. By T. S. Stribling. (Heinemann; 8s. 6d.)
Prince Jali. By L. H. Myers. (Cape; 7s. 6d.)
Judith Paris. By Hugh Walpole. (Macmillan; 7s. 6d.)
The Running Footman. By John Owen. (Gollancz; 7s. 6d.)
The Blanket of the Dark. By John Buchan. (Hodder and Stoughton; 7s. 6d.)
The Road. By Warwick Deeping. (Cassell; 7s. 6d.)
Storms and Tea-Cups. By Mrs. Alfred Sidgwick. (Collins; 7s. 6d.)
Green Pleasure. By Elizabeth Barlow. (Grant Richards; 7s. 6d.)
The Sittaford Mystery. By Agatha Christie. (Collins; 7s. 6d.)
John Mistletoe. By Christopher Morley. (Faber and Faber; 7s. 6d.)



MR. JOHN OWEN,
Author of "The Running Footman."



MISS ELIZABETH BARLOW,
Author of "Green Pleasure."

A NEW "THRILL" FOR LONDON: THE SHEEP-DOG TRIALS IN HYDE PARK.



CANINE SAGACITY IN THE SERVICE OF THE SHEPHERD: ONE OF THE COMPETING DOGS COMPLETING A COURSE BY PENNING FIVE SHEEP.



THE WINNER OF THE NATIONAL CHAMPIONSHIP AT WORK: MR. J. M. WILSON'S "CRAIG" SHEPHERDING SHEEP INTO A PEN.



COMPETITORS: DOGS WHO TOOK PART IN THE INTERNATIONAL SHEEP-DOG TRIALS HELD IN HYDE PARK FOR THREE CHAMPIONSHIP CUPS—NATIONAL CHAMPIONSHIP, DOUBLES CHAMPIONSHIP, AND INTERNATIONAL CHAMPIONSHIP.



COMPETITORS: MR. JOHN THORP'S "ROCK" AND "JESS," SECOND IN THE DOUBLES; MR. J. M. WILSON'S "CRAIG," WINNER OF THE NATIONAL, AND HIS "FLY," WHICH, WITH "CRAIG," WAS THIRD IN THE DOUBLES (LEFT TO RIGHT).



THE DOG WHICH STARTED THE PROCEEDINGS IN THE INTERNATIONAL: MR. JAMES RELPH'S "BESS" PENNING FIVE SHEEP.



WHILE A NEW "THRILL" WAS BEING INTRODUCED TO LONDON: COMPETITORS IN THE SHEEP-DOG TRIALS AT WORK DURING THE COMPETITIONS, WHICH LASTED ALL DAY.

On Saturday, September 26, International Sheep-Dog Trials were held in Hyde Park by the International Sheep Dog Society in conjunction with the "Daily Express." The number of spectators was very large; but those who witnessed the contest were most orderly, with the result that the dogs were able to give of their best and concentrate themselves on their work. The National Championship was won by "Craig"; with Mr. A. Millar's "Ben" second and Mr. W. Telfer's "Queen" third. In this, the dog had to round up five sheep, drive them through a gate to the shepherd, drive them through two other gates, shed two, pen the five, and, finally, shed one marked sheep. The Doubles Championship

was won by Mr. L. J. Humphreys' "Lad" and "Toss"; with Mr. John Thorp's "Rock" and "Jess" second, and Mr. J. M. Wilson's "Fly" and "Craig" third. In this championship, two dogs are used and two lots of sheep. The International Championship was won by "Ben"; with "Queen" second and Mr. J. B. Bagshaw's "Moss" third. In this event, the dog gathers ten sheep from the left of the course and drives them through a gate in the middle of the course; then, in response to a whistle, he leaves these and gathers ten other sheep from the right of the course; then he gathers the twenty sheep, shepherds them through obstacles, and sheds and pens five marked sheep.

THE WORLD OF SCIENCE.

CONCERNING TAILS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THE announcement just made that the Gardens of the Zoological Society of London have received a pair of Japanese long-tailed fowls will not do much to divert our attention from the troublous times through which we are now passing. Nevertheless, the event—to many readers of this page, at any rate—will be welcomed; for it will afford an opportunity of examining afresh some very obscure problems, touching "specific characters," variation, and the transmission of acquired characters. And these are matters which have to be studied not only by the biologist, but no less by the sociologist. Will not a straw show which way the wind blows?



FIG. 1. A PROBLEM SPECIES NOW REPRESENTED BY NEW ARRIVALS AT THE "ZOO": THE LONG-TAILED JAPANESE FOWL.

(After Romanes.)

In this bird the tail was 9 feet long; but cases are recorded of tails of 18 feet and longer. This exuberant growth is apparently due to the fact that in this breed the tail-feathers and "saddle-hackles" are not moulted annually, like the rest of the plumage, but may be retained for as long even as five years.

so on. We distinguish the one from the other by reason of their size and coloration, or by internal structural characters. By experience we know that these distinguishing characters are heritable, and transmitted from parent to offspring with almost unflinching fidelity.

Yet, in spite of this seeming constancy, if we take the trouble to examine a series of sparrows, for example, including both males and females, we shall find that they are not, after all, *exactly* alike. There will be what we call a "range of variation" in regard to the total length, the length of the wing, of the tail, of the foot. These differences can be "plotted out" and expressed in the form of plus and minus variation from a common mean; and we shall find similar variation in regard to coloration. But they are so slight as to be inappreciable at a casual glance.

What causes these "variations"? This is a question more easily asked than answered. They may be due to malnutrition or to some vague ebb and flow in the quality and quantity of the germ-plasm. We find many species, both among vertebrates and invertebrates, varying in common characters, according to their geographical range or their range in height—as from sea-level to some considerable mountain altitude—which shows that the external physical environment may be a disturbing and, at the same time, a controlling factor.

When we turn to animals in captivity we find many fruitful channels for exploration, as well as many which seem to end suddenly, like some streams which disappear underground and are lost. We find that some species are singularly conservative, as, for example, the mute swan, the turkey, or the guinea-fowl; while others can be transformed in the most surprising manner, both in the matter

of size, shape, and coloration. Our domesticated pigeons and fowls abundantly illustrate this surprising plasticity. Compare the wild rock-dove with the fantail and the pouter; or the jungle-fowl with the bantam, the Cochinchina, the white Leghorn, or a dozen other breeds. Here, indeed, are astonishing differences between the individuals of the wild parent stock and the domesticated races derived therefrom. Take, in the case of the fowls, a single character such as the comb. In the wild jungle-fowl this is an upstanding mass of fleshy tissue having a serrated edge. In domesticated fowls this has been transformed into "rose combs" and "pea combs"; or has been bred out altogether and replaced by a tuft of feathers.

Let us turn now to the Japanese long-tailed fowl (Fig. 1), so called from the enormous length of its tail-feathers. In the jungle-fowl the tail of the cock has the central feathers much elongated and curled to form a semi-circle; while the feathers of the lower back assume a long, lancet-like shape—they are the "tail-hackles" or "saddle-hackles." Why is it that these excessively long feathers are developed only by these Japanese birds? What is the underlying cause of their exaggerated growth?

We have much to learn of these singular developments; and it is greatly to be hoped that every effort will be made to solve the riddles they present by careful study of these new arrivals at the "Zoo." So far as the history of this breed is concerned, it would seem that it has been in existence for at least one hundred years; and that it originated in Japan, where it is known as the Shino-wara-to, from the village of Shinowara, in the province of Tosa. Several races of this breed are known, differing markedly one from another in the matter of their coloration, but all agreeing in the enormous length of the tail-feathers, which may attain to as much as 18 feet, though 7 to 11 feet is the usual length.

But the attainment of a tail of even six feet long will hardly be possible for the birds just acquired by the Zoological Society, owing to the exacting care which must be taken of the tails once they have become long enough to reach the ground; though birds with tails three or four feet long have been reared in this country for the show-bench, where they are known as "Yokohamas" (Fig. 2). In Japan the birds are kept under very rigorous conditions which we cannot imitate; for they have to be confined in dark cages, so narrow that the birds cannot turn round, and on a perch high off the ground. This perch they cannot leave, since they are tied thereto. But twice a day they are taken out, the tail is carefully rolled up and placed in oiled paper, and the bird released for an hour's exercise.

No bird could produce a tail of 18 feet long in the course of a year. And it would seem that there is evidence

to show that the tail and the "saddle-hackles" are not moulted annually with the rest of the plumage, but are retained for as much even as five years. What we want to discover is whether this delayed moult is an inherent peculiarity of this breed, and whether the excessive length of the feathers is brought about by artificial means—that is to say, by stimulating the rate of growth by gently pulling the feathers day by day.

Mr. J. T. Cunningham some years ago made some interesting experiments in the hope of discovering the effect of stimulation of the feather-follicles by gently pulling the growing feathers. But his results were inconclusive. In any case, it would seem that only this particular race of domesticated fowls displays this inherent capacity to grow enormously elongated tail-feathers. What induced that "capacity"?

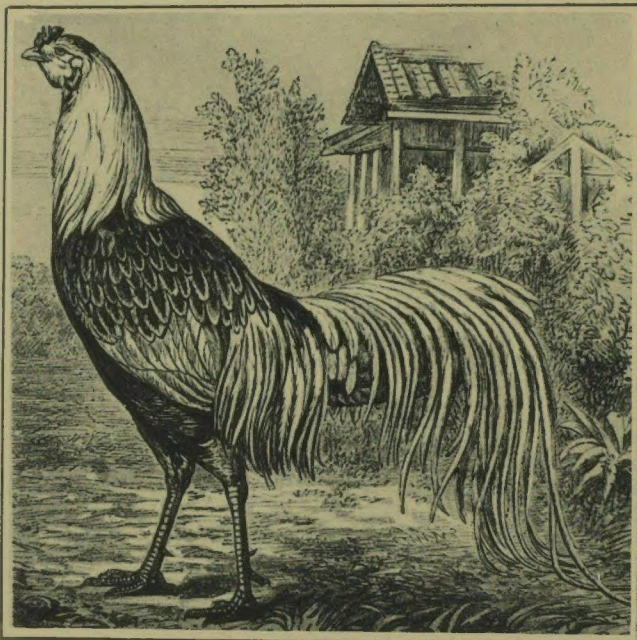


FIG. 2. A BREED OF UNKNOWN ORIGIN, APPARENTLY AKIN TO THE GAME-CKOCK AND NOW EXTINCT IN THIS COUNTRY: AN ENGLISH-BRED JAPANESE FOWL, OR "YOKOHAMA."

(After Wright.)

On the English show-bench these birds are exhibited as "Yokohama" fowls. The breed, however, seems to be now extinct in this country, where tails of more than 6 feet long were never seen. At no time was this breed very popular among fanciers. Its origin is unknown, but it would seem to be nearly related to the "game-cock."

Let me turn now to another Japanese curiosity presenting similar problems. This is furnished by those extraordinary goldfish displaying double tails of prodigious size, such as may be seen just now in the "Zoo" Aquarium (Fig. 3).

The goldfish, it will be remembered, is a domesticated variety or race of the carp. These double-tailed forms are further peculiar in the almost globular shape of their bodies and the frequent absence of the dorsal fin, while in many the eyes are strangely protuberant.

These tails have apparently arisen by the splitting of the lower border or margin of the fin, and this process continues till all the rays composing the fin have split to form pairs, except the uppermost ray. Thus two tails, side by side, are formed, and these may attain a length exceeding that of the body.

The result is an exceedingly delicate, gossamer-like sheet of tissue, falling from the uppermost ray in two shimmering folds. The median fin, which runs along the hinder part of the abdomen, just in front of the tail, known as the "anal fin," also very commonly is duplicated in this way, adding greatly to the quaintness of the effect; while finally, in many cases, the dorsal fin is suppressed.

It would seem that these strange fish found their way to Japan from China long ago. They were introduced into Europe as far back as the eighteenth century. Here, again, we have much to unravel. For it would seem that these forms do not breed true. Many of their offspring are of normal type, and these, in turn, may produce double-tailed or triple-tailed individuals. What is the agency which has restricted the development of such extraordinary tails to some types of goldfish?

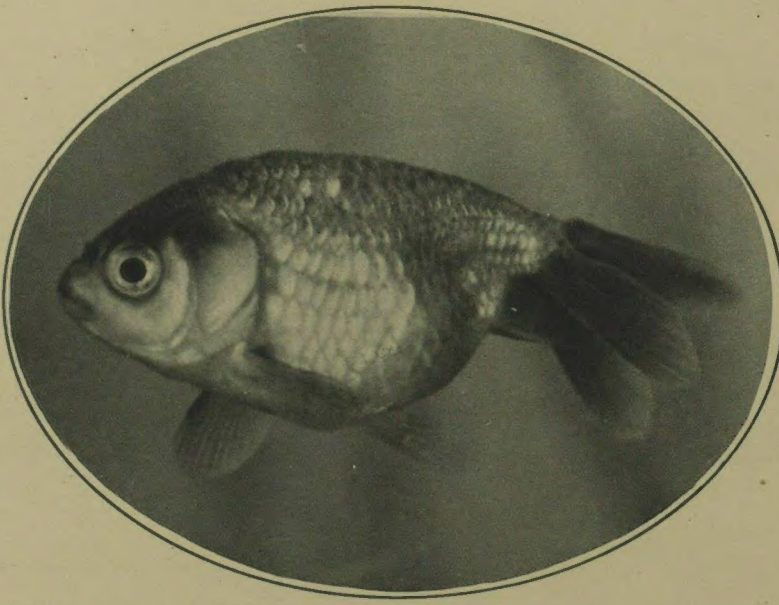


FIG. 3. ANOTHER CURIOSITY FROM JAPAN PRESENTING A PROBLEM IN TAIL-GROWTH: THE JAPANESE DOUBLE-TAILED GOLD-FISH, OR "EGG-FISH."

The short round body is characteristic of this breed, which, it is to be noted, is very "variable." The dorsal fin, as in this specimen, may be wanting. There may be two or three separate lobes to the tail-fin, and the anal fin, immediately below and in front of it, may be single or double. The offspring of these abnormal forms may, for the most part, be of normal type, though some are sure to repeat the peculiarities of the parent.—[Photograph by F. W. Bond.]

THE REVIVAL OF FRENCH SEA-POWER: A 10,000-TON CRUISER OF MODERN TYPE.



THE FRENCH CRUISER "FOCH" (IN THE FOREGROUND) COMPLETING A TURNING MOVEMENT DURING RECENT NAVAL EXERCISES—
(INSET ABOVE) A DIAGRAM SHOWING DETAILS OF HER CONTROL-TOWER.

We reproduce here part of a drawing that shows French 10,000-ton cruisers, of the 1922 programme, engaged in a turning movement during naval exercises. In the left foreground is seen the "Foch" leading the line, and on the right in the background is the "Dupleix." The other ships of the same class are the "Suffren" and "Colbert." Their dimensions (as given in the latest edition of "Jane's Fighting Ships") are—length overall, 617 ft.; beam, 65 ft., and draught, 20 ft. Their armament includes eight 8-inch guns, eight 3.5-in. anti-aircraft guns, eight 37-mm. quick-firers, and six 21-in. torpedo-tubes. They carry a complement of 605 men. The "Foch" was laid down at Brest in June 1928, and was completed last year. The diagram in the top right-hand corner of the

page shows details of her control-tower. The lettering indicates—(a) Turret for long-distance fire-control; (b) fire-control top and optical dial for concentrated fire; (c) forward searchlights; (d) platform for searchlights; (e) platform for searchlight command; (f) range-finder; (g) blockhouse; (h) navigation cabin and gangway; (k) lower gangway. Writing lately on the revival of French sea-power, Mr. Hector C. Bywater said: "France enjoys to-day a degree of naval prestige which is fully recognised. It is not a coincidence that since her powerful and highly efficient post-war fleet came into being the French view has prevailed at almost every international conference. The rise of the French navy from virtual insignificance to a commanding position has taken place in less than a decade."

FROM THE DRAWING BY ALBERT SEBILLE.

THE FALL OF A DYNASTY.

BEING AN APPRECIATION OF

"THE FALL OF THE KAISER": By MAURICE BAUMONT.*

(PUBLISHED BY GEORGE ALLEN AND UNWIN.)

THE exact story of the fall of William II. of Germany, like all other major incidents of the war, is not yet free from certain obscurities and contradictions. In essentials, there is not much doubt what happened and how it happened: in details, there are those ambiguities which always arise from a superabundance of "direct" evidence—for in this matter, as in so many incidents of the Great War, there is no lack of personal testimony, but it becomes more puzzling the more one delves into it. M. Baumont has made it his object to disentangle the intricacies of detail; whether this was worth doing except for academic purposes, and whether any very new light is shed upon an episode already, in the main, amply documented, each reader must judge for himself. Here, at all events, is a meticulous, chronological account of the last stages in the fall of a dynasty. The fall of a dynasty should possess at least the dignity of tragedy, but, while it is distasteful to seem ungenerous to the vanquished, this drama of Spa is deplorably wanting even in theatrical nobility.

The first stroke of the knell of the Hohenzollerns sounded on Oct. 14, 1918, with President Wilson's presage of "the destruction of any arbitrary power anywhere that can separately, secretly, and of its single choice disturb the peace of the world." It became clear to a despairing Germany, which was already predisposed to this opinion, that renunciation of their Sovereign was a condition precedent to armistice. The Social Democrats gave unequivocal expression to the necessities of the situation. "One single gesture," said Noske in the Reichstag, "from the wearer of the imperial crown might relieve the pressure now weighing upon millions of people." With the profoundest distaste, Prince Max of Baden was himself moved by unmistakable evidence to the same conclusion, even at a time when neither he nor Germany at large had yet realised how complete was the collapse. But, to his utter embarrassment, the odious task to which he was gradually making up his mind was complicated by the Kaiser's precipitate departure for G.H.Q. at Spa. This was a characteristic act at such a juncture. It had the grandiose appearance of the War Lord hurrying to the head of his discouraged troops. Actually, it was a desertion of the real post of danger and difficulty. It embarrassed both the Government and the Army, and led only to the unnecessary protraction of the agony.

Prince Max, pressed on all sides, harassed and ill, could do nothing but send an emissary—Drews, the Prussian Minister of the Interior—to explain the position as frankly as possible. This was done on Nov. 1. Drews met with nothing but rhetoric, indignation, and rebuke; and Prince Max was now assured of the Emperor's undying hatred. Already the War Lord pictured himself leading a devoted army back to Germany to crush sedition, restore the authority of Potsdam, and (apparently) defy the combined forces of the oncoming Allies. This epic vision doubtless has its elements of pathos, but it also has its elements of incredible folly. Even assuming that the Army had been ready to plunge into this mad adventure, how would it ever have been possible to conduct civil and foreign war simultaneously, and what results could have been expected from the attempt? The man who could have even flirted with such a project is revealed as one who had not then, and probably never had had, any real appreciation of what was happening round him.

Revolution having now begun at Kiel and spread uncontrollably, and the Social Democrats under Ebert having delivered their ultimatum, Prince Max sought the line of least resistance by tendering his resignation. The Kaiser, who up to Nov. 6 was supported in his intransigence by the military leaders, declined to accept it, completely ignoring in his answer the question of the throne. Prince Max now made a direct and urgent request for abdication. It was summarily refused. So was Solf's telegram on behalf of the Socialists: "I therefore most reverently

beg your Majesty by this supreme sacrifice to secure for the Empire the peace which alone can save it from ruin."

But the support which William had so far received at G.H.Q. began to crumble in view of ugly truths which could no longer be evaded. Information accumulated about the progress of the revolution, and every moment it became more evident that the Army was demoralised beyond redemption. Hindenburg and Gröner were gradually, and with bitter reluctance, working towards the inevitability of abdication. The Emperor was still lulled by his dream of a crusade against sedition: "We will overcome all these difficulties by swift military action." But momentous and troubled conferences were taking place privately among his military subordinates. A touch of comedy is supplied by two figures characteristic of the *ancien régime*—Count von der Schulenburg and General von Plessen. Schulenburg seems to have shouted everybody down with asseverations that nothing ever could or should interfere with the glories of Prussia and the sacredness of Majesty, or ever had interfered. Von Plessen,

At midday came Colonel Heye with reports from the units in the field, confirming the utter impossibility of leading the troops into Germany—or, indeed, anywhere else. And at 1.15 p.m. there came from Berlin a request for abdication so urgent that there could be no mistaking the threat behind it. But even then there was a last desperate attempt to cling to the shadow of a power from which all substance had fled. William announced in broken tones that he would abdicate as German Emperor, but not as King of Prussia, and that he would remain with the Prussian troops, committing to Hindenburg the command of the German Field Army. That the Kaiser could have believed that this solution was possible is the final evidence, if evidence were necessary, of the magnitude of his delusions. Nothing could have been more grotesquely unreal than to renounce one crown and clutch at the other. As the Vice-Chancellor von Payer relates, people in Berlin did not know whether to laugh or to cry at the Kaiser's attempted compromise. However, the boats were soon burned. Berlin at once announced that William II. had abdicated, and in an instant the world was resounding

with the news. Again we can only stand astonished that the Kaiser imagined for a moment that any other sequel was possible. The picture of him at this moment shouting: "Barefaced, outrageous treason!" and filling telegraph-form after telegraph-form with a "manifesto of protest," is one from which one turns away one's eyes in mingled pity and disgust.

Even now he talked of staying with the troops, and was "convulsed with rage" at Hintze's plain statement that it was perilous for him to do so. This was the last illusion which had to be stripped from him; gradually it had to be borne in upon him that his person was far from safe, and it was by no means easy to combat his repeated and violent declarations that he would stay at Spa, whatever happened. Little remains to be told. The last twenty-four hours are a tale of pathetic and peevish irresolution, but judgment upon this despairing vacillation must not be too harsh in view of the stunning concussion of the downfall. The psychology remained consistent to the end; even when all arrangements had been made for the escape to Holland, William would not let himself believe that he was really doing what it had become necessary to do. One may even doubt whether he has ever truly let himself believe it from that moment to this. It is characteristic that he continued to regard himself as the victim of treachery and conspiracy, and in particular fixed his resentment on Prince Max of Baden. It is also characteristic that in his retirement, as we learn

from his "Memoirs," he was able to theatricalise the last few miserable days before the flight. "I left all personal considerations in the background. I knowingly sacrificed my person and my throne with the idea that so I could best serve the interests of my dear country. Germany had had enough of war. She must be spared civil war." Readers of the actual course of events, as related by M. Baumont, finding in every page how the Emperor clung to the frantic project of leading the Field Army straight into civil war, will be doubtful, like the people of Berlin on Nov. 9, 1918, whether to laugh or cry at these words.

There is no pleasure in the sight of a fallen foe; but even in his fall a man may be, like Achilles, *megas megalosti tanustheis*—"the great one greatly prone." In the fall of William II. it is impossible to find any Luciferic brilliance. He was never an admirable nor an amiable character, and though he possessed intelligence it was unfortunately divorced from wisdom. There is no reason to doubt his sincerity, but unhappily that quality has been possessed by all the greatest mischief-makers of history. He was not the deep-dyed villain which vulgar imagination pictured amid the passions of war, but all that M. Baumont has to tell reinforces tenfold the conviction of the world that Kaiserism had to be banished from civilisation for ever.

Lo, all the pomp of yesterday
Is one with Nineveh and Tyre! C. K. A.



THE EX-KAISER WITH SOME OF HIS COMPANIONS IN EXILE AT DOORN: WILLIAM II., MAJOR FREIHERR VON SELL, GENERALARZT GREEN, MAJOR VON LEVETZOW, AND MAJOR VON ILSMANN (LEFT TO RIGHT).

an aged courtier who had spent most of his life in preventing anything disagreeable (true or untrue) from coming near the Emperor's person, simply could not grasp the conception that anything as unpleasant as this could really be happening.

To Hindenburg and Gröner, therefore, fell the cruel task of disillusionment. They had to make it clear to the Kaiser that his grand re-entry into Germany was a fantastic dream. "With profound emotion, Hindenburg spoke first, and, 'in a voice choked with sorrow,' begged the Emperor to accept his resignation. As a Prussian officer he could not tell his King what he was now forced to tell him. He found it incredibly hard to have to advise his Majesty against a scheme which in his heart he warmly approved, but the execution of which he must, after profound consideration, declare impossible." Gröner was even more explicit, and left the Kaiser in no doubt as to the real state of the Army.

It is impossible not to feel pity for William II. on that morning of Nov. 9, at the Château de la Fraineuse. Now, at last, and at one stroke, came utter disillusion. True, the illusion had been monstrous and largely of his own making, but the pain of its destruction must have been mortal. He "stood speechless with perplexity, prostrated by consternation, and absorbed in his own reflections." Could they not at least recapture some of the cities which had fallen to the revolutionaries? "Sire, you no longer have an army," was all that Gröner replied.

* "The Fall of the Kaiser." By Maurice Baumont. Translated from the French by E. L. James. (George Allen and Unwin; 7s. 6d.)

THE EXILE OF WILLIAM II.: IN THE GROUNDS OF DOORN CASTLE.



A CLOCK TOWER WITH WESTMINSTER CHIMES ON WILLIAM II.'S ESTATE AT DOORN: A SEVENTIETH-BIRTHDAY PRESENT TO THE EX-EMPEROR FROM HIS FAMILY AND FRIENDS.

William II. was on the Western Front when the German Revolution broke out in 1918. On November 10, it may be recalled, he left the territory of his former Empire and escaped to Holland. He was there interned, and the Castle of Doorn, near Utrecht, was chosen for him as a residence, where he has since lived in complete retirement from the world. In her book, "Days at Doorn," the "Empress" Hermine, the ex-Kaiser's second wife, gives an intimate description of this house and the life of its occupants. "The Emperor," she writes, "did not learn a trade" (contrary to the Hohenzollern family tradition) "owing to the handicap of his left arm. But he overcomes this deficiency by his skill in sawing wood, in pruning plants, and by his general knowledge of

(Continued above on right.



A ROSARIUM AT DOORN: PART OF THE ROSE-GARDEN DEDICATED TO THE LATE EMPRESS AUGUSTA VICTORIA, AND (INSET) A RECENT PORTRAIT OF THE EX-KAISER.



THE EX-KAISER AS "FORESTER": AT THE WOODSHED WITH THE "EMPRESS" HERMINE AND THE PRINCESSES HENRIETTA AND HERMINE.

(Continued.)

gardening. . . . After breakfast . . . the Emperor works for three hours in the park. He cuts wood, he saws, and in summer he waters his rhododendrons, growing in magnificent profusion. . . . He acted as chief forester for one of our neighbours . . . who is grateful to the Emperor for thinning out his woods. . . . The Emperor devotes his special attention to the rose garden of the late Empress, and to the garden created by him in my honour, named the Hermo-garden."



THE DUTCH HOME OF THE EX-EMPEROR: THE LITTLE CASTLE AT DOORN, WITH ITS MOAT, THE CENTRE OF WILLIAM II.'S GARDEN-DOMAIN.

THE HOME OF THE EX-KAISER: UNPUBLISHED PHOTOGRAPHS SHOWING DETAILS OF THE INTERIOR OF DOORN CASTLE.



THE LIFE OF THE EX-EMPEROR WILLIAM II. AT DOORN: AN ANTE-ROOM TO HIS STUDY, WITH A PROFUSION OF BOOKS, PAPERS, AND PHOTOGRAPHS CROWDED ON THE TABLE.



IN THE SMOKING-ROOM AT DOORN—A "SHRINE DEDICATED TO FREDERICK THE GREAT": THE FIREPLACE, WITH A PORTRAIT OF FREDERICK AS A YOUNG MAN OVER THE MANTELPIECE, AND A BUST IN THE CORNER OF THE ROOM.



THE "EMPRESS" HERMINE'S ROOM AT DOORN: THE SALON OF THE EX-EMPEROR'S SECOND WIFE AND COMPANION OF HIS EXILE, FORMERLY PRINCESS OF SCHÖNAICH-CAROLATH.



THE EX-KAISER'S DESK IN HIS WORK-ROOM: A COPIOUS "ARMOURY" OF WRITING MATERIALS AND OTHER OBJECTS, INCLUDING A CLOCK, A BAROMETER, AND A PAIR OF HORN-RIMMED SPECTACLES.

As noted on the previous page, many interesting passages of intimate description of the ex-Kaiser's residence and way of life at Doorn Castle occur in the "Empress" Hermine's book, "Days in Doorn." It will be remembered that she is the ex-Kaiser's second wife, married to him in 1922. She was formerly Princess of Schönaich-Carolath, and was born a Princess of Reuss of the senior line. "The main entrance to House Doorn," we learn, "leads into a large lobby or reception-room. Large oil portraits of William of Orange and his wife, ancestors of Emperor Wilhelm, as well as of Queen Wilhelmina of Holland, capture the eye. . . . The most comfortable room is the smoking-room, where we repair after luncheon and after dinner, especially when we have guests. . . .



THE ROOM THAT BELONGED TO THE LATE EMPRESS AUGUSTA VICTORIA, THE EX-EMPEROR'S FIRST WIFE, AND HAS BEEN KEPT UNCHANGED SINCE HER DEATH: A PHOTOGRAPH SHOWING THE WREATHS THAT ARE STILL LAID THERE.



THE "MOST COMFORTABLE ROOM," TO WHICH THE EX-KAISER RETIRES AFTER LUNCH AND DINNER: ANOTHER VIEW OF THE SMOKING-ROOM AT DOORN, WITH ITS SOUVENIRS OF FREDERICK THE GREAT.

The room is a shrine dedicated to Frederick the Great, who was equally renowned as a general and as a smoker. A famous painting of the young Frederick by Pesne hangs over the mantelpiece (seen in the illustration on the lower left). A bust representing the King in a later period of his life peers at one from the corner (as seen in two of the illustrations). The curio-cabinets harbour souvenirs of his battles. . . . The pieces of china on and above the fireplace have a romantic history. They were recovered from the bottom of the sea. They are part of a set ordered for Frederick in China. . . . All the chairs in the smoking-room are made for substantial comfort. One big leather chair, with a pillow, is the Emperor's; near it is mine. Here we sit at night, in animated discussions with our guests."



LIFE IN THE CASTLE AT DOORN OCCUPIED BY THE EX-EMPEROR, WILLIAM II.: AN ANTE-ROOM OF HIS STUDY.



MEMENTOS OF FREDERICK THE GREAT AT DOORN: A CABINET IN THE SMOKING-ROOM HAVING ABOVE IT BADGES OF SOME OF HIS REGIMENTS, AND, INSIDE, A COLLECTION OF SNUFF-BOXES OF HIS TIME.

THE "EGYPT" SALVAGE: DIRECTING OPERATIONS FROM A DIVING-SHELL.

Drawn by OUR SPECIAL ARTIST, C. H. DAVIS, FROM INFORMATION RECEIVED.



GUIDED BY AN UNDER-WATER FOREMAN AT 396 FT. DEPTH: EFFORTS TO SALVE THE "EGYPT'S" £1,000,000 OF BULLION.

The world awaits with interest the result of efforts by Italian divers of the "Ariglio," the new salvage ship of the Sorima Company, of Genoa, to save the gold and silver, worth about £1,000,000, from the bullion-room of the P. and O. liner "Egypt," sunk on May 20, 1922, twenty-five miles S.W. of Ushant, in 66 fathoms, or 396 feet, of water. The great depth renders ordinary rubber diving-suits useless and many new types of salvage gear became necessary. Steel diving-suits with flexible arms and legs, of German make, were first used, but proved inadequate, so the Sorima's own engineers devised a chamber just large enough for one man, fitted with many windows, and connected by telephone to the surface. In this shell the diver is lowered to the wreck, and, assisted by co-ordinated team-work on the surface, acts as under-water foreman. Though unable to work himself, he directs the lowering and placing of explosive charges

and operation of hooks and "grabs." The "Egypt" lies on hard sand, practically upright, and, as the observation chamber can only be lowered vertically, four decks had to be blown and torn open to get to the bullion-room. With the ship rolling, the diving-shell far below, suspended on plated steel cable, "pumps" up and down and swings in all directions, giving the diver only momentary glimpses of his objective. The salvors recently reached a point practically right above the bullion-room and began desperate efforts to penetrate the roof and secure the treasure before winter gales should end this year's operations. Mr. David Scott, in his book, "Seventy Fathoms Deep," gave a graphic description of the work, which is unique in that the Sorima is the first company to specialise in treasure-hunting at well over 200 feet. The first "Ariglio" blew up off Quiberon on December 7, 1930.

MADE TOPICAL BY THE SEARCH FOR THE "EGYPT'S" SUNKEN BULLION.

Photograph by STEFANO BACCARELLA, TURIN.



A REMARKABLE PHOTOGRAPH OF A METAL-ENCASED DIVER DRAWN FROM THE SEA: "BACK FROM THE DEPTHS."

So excellent is this photograph in itself that it really does not need the adventitious aid of topicality. Yet topical it is in view of the gallant and persistent endeavours of the metal-shelled divers of the new Italian salvage-ship

"Ariglio" to recover from the depths the treasure sunk in the "Egypt" when that liner foundered off Ushant after a collision in 1922—with 5½ tons of gold in ingots, 80,000 lb. in gold coins, and 43 tons of silver in her bullion-room.

BRUSHWORK THE "HANDWRITING" OF OLD MASTERS: A SCIENTIFIC METHOD OF DETERMINING ATTRIBUTIONS.



1. FROM AN AUTHENTIC RAPHAEL (FOR COMPARISON WITH NO. 2): PART OF "THE MADONNA OF THE CHAIR," IN THE PITTI GALLERY AT FLORENCE, SHOWING THE PAINTER'S STYLE OF BRUSHWORK.



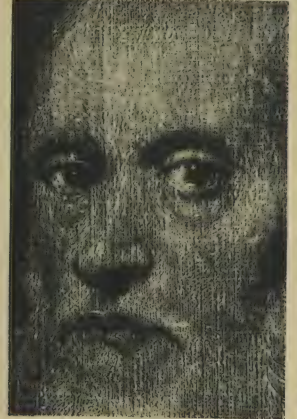
2. FROM A WORK GENERALLY ATTRIBUTED TO RAPHAEL (FOR COMPARISON WITH NO. 1): PART OF "THE ETERNAL FATHER AND THE VIRGIN," AT NAPLES—A PHOTOGRAPH REVEALING DIFFERENT BRUSHWORK.



3. FROM AN AUTHENTIC EXAMPLE OF GIUSEPPE RIBERA (FOR COMPARISON WITH NO. 4): PART OF "ST. JEROME," IN THE NAPLES MUSEUM—SHOWING THE PAINTER'S ACTUAL BRUSHWORK.



4. FROM A PAINTING GENERALLY ATTRIBUTED TO RIBERA (FOR COMPARISON WITH NO. 3): A HEAD WHICH, IT IS NOW CLAIMED BY DR. FERNANDO PEREZ, IS APPARENTLY NOT FROM THE SAME BRUSH.



5. FROM AN AUTHENTIC TINTORETTO (FOR COMPARISON WITH NO. 6): A HEAD FROM HIS "PORTRAITS OF SENATORS," AT VENICE, SHOWING THIS MASTER'S CHARACTERISTIC STYLE OF BRUSHWORK.

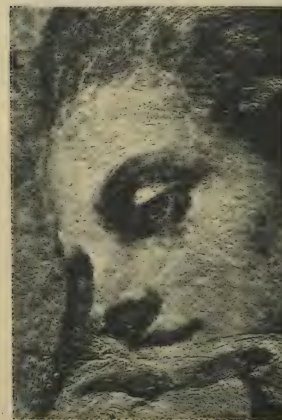


6. A PORTRAIT GENERALLY ATTRIBUTED TO TINTORETTO, BUT ASSIGNED BY DR. PEREZ TO TITIAN FROM THE STYLE OF BRUSHWORK, AS RESEMBLING THAT OF NO. 12 (TITIAN) AND DIFFERING FROM NO. 5 (TINTORETTO).

A discovery which is certainly destined to create a considerable sensation in artistic circles has been announced in a lecture delivered to the ancient Academy of San Luca by Dr. Fernando Perez, the Ambassador of the Argentine Republic in Rome. It concerns a system evolved by him for determining scientifically the authorship of paintings. For over a year he has applied his system to the pictures exhibited in Italy's best-known galleries, and he claims to prove that several paintings generally attributed to Titian, Tintoretto, Ribera, and other artists are not the work of those masters. The method applied by Dr. Perez is based on the analogy existing between a man painting a picture and a man writing. Suppose you were to ask two men to write the same phrase on two perfectly similar pieces of paper with the same pen and ink. It would be easy to distinguish the two by the different handwritings. The same applies to two artists painting a picture. Each will have his own particular style of applying the paint to the canvas. One may use his paint sparingly, and spread it very thinly on the canvas; another may apply it in thick masses. One may paint with short, delicate touches, another with long, sweeping strokes of the brush. One may carefully flatten the paint against the canvas, another leave it in boldly outstanding ridges. One may prefer to use large brushes, another

small. All these and other peculiarities, which concern the purely mechanical part of painting, and have nothing to do with the artistic merit of the finished product, constitute what may be termed the "calligraphy," or handwriting, of the various artists, whereby their paintings can easily be distinguished. The trouble hitherto has been that these characteristic peculiarities of each artist were not visible to the naked eye. It was necessary to devise a method whereby they could be made to stand out in bold relief. This Dr. Perez has done by photographing an enormous number of paintings scattered in all the chief Italian galleries, illuminating them by means of a strong beam of light falling tangentially upon their surface. A powerful source of light is placed in such a position that its rays strike the surface of the painting at an angle varying between 10 and 30 degrees. Every inequality in the surface is thrown into startling relief by the play of lights and shadows. The painting is then photographed in order to make a permanent record of it, which may easily be compared with other similar photographs of paintings by the same author. A parallel may be drawn between this method and the world-famous fingerprint system. Just as no two men have exactly similar fingerprints, so, it is suggested, no two artists have an exactly identical method of applying paint to canvas. The analogy

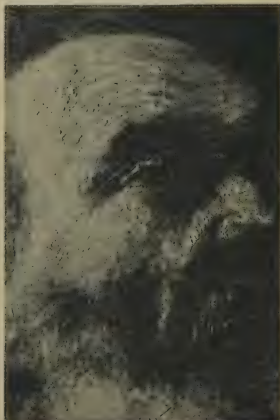
(Continued below on left.)



7. TYPICAL BRUSHWORK OF GIOVANNI DOMENICO TIEPOLO (1727-1804): A HEAD FROM HIS PAINTING, "ABRAHAM VISITED BY ANGELS," AT VENICE.



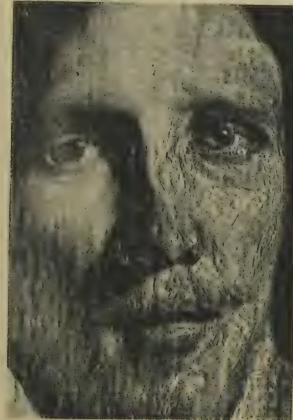
8. SMOOTH BRUSHWORK CHARACTERISTIC OF GUIDO RENI (1575-1642): A HEAD FROM HIS "SLAUGHTER OF THE INNOCENTS," IN THE ROYAL GALLERY AT BOLOGNA.



9. A CONTRAST TO RENI'S SMOOTH SURFACE (NO. 8): BRUSHWORK OF GIOVANNI LANFRANCO (1598-1677) FROM HIS "ST. PETER IN TEARS," IN THE UFFIZI GALLERY.



10. CHARACTERISTIC BRUSHWORK OF GIOVANNI BELLINI (1430-1516): PART OF HIS PAINTING, "THE MADONNA AND CHILD, ST. PAUL AND ST. GEORGE," AT VENICE.



11. THE RUGGED TOUCH OF A DUTCH MASTER: A GROUP PORTRAIT BY JAKOB JORDAENS (1593-1678) IN THE UFFIZI GALLERY, SHOWING HIS CHARACTERISTIC BRUSHWORK.



12. AN AUTHENTIC TITIAN: "DON DIEGO DE MENDOZA," WITH BRUSHWORK ASSIGNED TO NO. 6 (ANDREW WARREN DR. PEREZ ASSIGNS TO TITIAN, INSTEAD OF TINTORETTO).

as a matter of fact, exists only up to a certain point. Whereas, in fact, a man's fingerprint does not alter throughout his life, there are examples of artists who have changed their system of painting. It has been found, for instance, that Titian, at various stages of his life, changed his style no fewer than five times. This fact, however, does not interfere with the method used by Dr. Perez, as each of Titian's five styles is entirely individual and can be attributed to him with confidence. In some cases, the regulation fingerprint system has proved to be an unexpected ally in efforts to determine the authorship of ancient paintings. Some artists, in fact, were in the habit of smoothing their paint on the canvas by pressing it with their thumb or with the palms of their hands. They have therefore left their fingerprints indelibly marked on their canvases. Such cases are comparatively rare, and more interesting than valuable, for Dr. Perez claims that a careful examination of the characteristics of a painting, as revealed by his method, is more than sufficient to determine its authorship. In his researches in Italian galleries he has been able to shed what he considers to be new light on various well-known paintings. In several cases in which a divergence of opinion existed among recognised authorities as to the artist to whom a particular painting should be attributed, he was able to intervene effectively and to settle all doubts on the question. He has also been able to point out a number of alleged errors. He argues, for example, that one painting generally attributed to Tintoretto should be attributed to Titian; that another, attributed to Ribera, is really the work of his school; that a certain painting attributed to Raphael is not the work of that artist, and so on. Dr. Perez emphasises the fact, however, that his system is still in its infancy. He has meanwhile suggested that an institution

should be founded in Rome for the purpose of collecting the largest possible number of photographs, taken according to his system, of the work of all well-known painters—in the same way as the police of all countries collect fingerprints of criminals—and of placing them at the disposal of all art-lovers. This project, however, is not likely to be realised owing to the shortage of funds available for the purpose. The attached photographs indicate well the method adopted by Dr. Perez. Nos. 5, 6, and 12 illustrate one of the errors which he claims to have discovered. No. 5 is an authentic Tintoretto, No. 6 is an authentic Titian, while No. 12 is a photograph of an authentic picture by Ribera of St. Jerome, now in the Naples Museum. No. 4 is a photograph of another painting attributed to the same artist. It does not appear, however, to be from the same brush. It may be added that the photographs reveal all cracks and imperfections in the surface of an old painting. The method may thus prove helpful in giving timely warning of the ravages of time, and thus save many Old Masters from destruction.

BOOKS OF THE DAY.

ANTHROPOLOGY and prehistory do not lend themselves easily to the difficult art of popularisation. The difficulty is largely due, I think, to the complicated system of nomenclature needed to designate epochs of a remote past; one set of names—such as Eocene, Pliocene, and so on—being derived from geology; and the other—for example, Mousterian or Aurignacian—based on names of places famous for anthropological discoveries. Every popular account of such subjects should, I think, be prefaced with a complete time-chart showing the succession and inter-relation of these various periods or cultures.

There are, of course, degrees of popularisation, varying with the type of audience addressed. Some knowledge would naturally be pre-supposed, for instance, in lectures delivered for the Royal Anthropological Institute, although the volume containing them is described by the publishers as "a popular exposition" by six leading experts. Its title is "EARLY MAN." His Origin, Development, and Culture. By G. Elliot Smith, Sir Arthur Keith, F. G. Parsons, M. C. Burkitt, Harold J. E. Peake, and J. L. Myres. With thirteen Plates and many Illustrations (Benn; 8s. 6d.). Such an array of eminent names is a guarantee that this little book is compact of authenticity.

Taken together, these lectures constitute, for the partially prepared reader, an ideal introduction to a subject of universal and fascinating interest. Professor Elliot Smith discourses on The Evolution of Man; Sir Arthur Keith on The Evolution of Human Races, Past and Present; Professor Parsons on The Anthropological History of the Modern Englishman; Dr. Burkitt on "Most Primitive Art"; Professor Peake on The Beginnings of Agriculture; and Professor Myres on The Discovery and Early Uses of Metals. Far be it from me to differentiate between the scientific merits of the various contributions, and I will only remark that the amount of knowledge assumed in their audience varies slightly in different lectures. As a very "general" reader myself, I was especially attracted to that of Sir Arthur Keith, mainly because he links the conclusions of science to the prospects of living humanity. Professor Myres, too, is almost topical in his explanation of the gold standard and the silver standard in antiquity.

Sir Arthur Keith is under no delusion on the question of abolishing war. "In every way that is open to me," he says, "I work for peace—a world peace, a peace by mutual understanding. Such is the ultimate aim of all who labour in the field of anthropology." At the same time he declares: "No matter how strong the League of Nations may be, or how completely the world may become policed, so long as mankind is divided into diversity of races there can be no real peace." After an ironic allusion to the possibility of "deracialising the world" on eugenic lines, which would mean "that men of all colours—black, yellow, brown, and white—must pool their blood," Sir Arthur concludes with an interesting confession of faith of a man of science on international politics.

"Is there," he asks, "a better way of solving the more acute difficulties of race, and thus obtaining, if not a profound, yet a partial peace? I think there is only one way. Men must be convinced that evolution is true, in everyday life as well as in the laboratory. They must realise, recognise, and bring under the rule of reason the inherited emotional volcanoes that lurk within them. I believe that only knowledge, education, experience can help men to bridge the gulf of race. I am convinced that these problems can be approached and solved by men who approach them with the assurance that evolution of man is no longer a theory; it is a truth. Without it we have no clue to the perplexities of racial animosity."

If this is the cure for the world's disease of strife, we may, as the poet puts it,

Well be grateful for the sounding watchword "Evolution" here.

At the time when that line was written, there was a certain animosity between the exponents of evolution and the upholders of Biblical tradition. Nowadays they are no longer in opposite camps; they tend to converge and co-operate. The archaeologist with his spade is helping to reinforce the foundations of belief. An important example of this new *rapprochement* between science and religion is "JOSHUA JUDGES." By John Garstang. With seventy-three Plates and nineteen Maps (Constable; 20s.). Professor Garstang was for seven years Director of the British School of Archaeology in Jerusalem and the Department of Antiquities in Palestine. He has contributed to this paper illustrated articles including one, I believe, on the Walls of Jericho, and his new book will therefore have a special appeal for our readers. The purpose of this book has been "to test the foundations of Bible history by comparing the oldest portions of the Bible narrative with the archaeology and known history of the land." The result is another instance of research confirming tradition, just as the story of the Flood has been corroborated at Ur, and that of Minos at Knossos. Summarising his explorations, Professor Garstang writes: "Every identified site mentioned in the oldest sources . . . of the Books of Joshua and Judges was revisited; while three

selected cities, Jericho, Ai, and Hazor, were examined more thoroughly. . . . The results of piecing together the threads of evidence in this way will probably astonish many readers; and it has convinced the writer, after years of study, that not only were these records in general founded upon fact, but they must have been derived from earlier writings, almost contemporary with the events described, so detailed and so reliable is their information."

The researches on which Professor Garstang's conclusions are based are set forth with great fullness and detail. After an analysis and transcript of the text of the two books in question, the historical background is presented in a chapter on chronology and a topographical descrip-

interesting points emerge. Thus the Exodus is placed in 1447 B.C., during the reign of Amenhotep II.; while Jericho fell during that of his successor, Amenhotep III. Joshua's death at Shechem occurred during the next Egyptian reign, that of Akhenaten, the Heretic Pharaoh, who was succeeded by Tutankhamen.

A vivid sense of reality is lent to the work by the large number of excellent photographs, taken by Professor Garstang himself, which make the reader thoroughly familiar with the landscape of the Holy Land. In the words of the Rev. A. H. Sayce, "The book places the study of Biblical history upon a new and higher level. It will be welcome to the theologian and critic and indispensable to the archaeologist and historian." Only one little point of criticism suggests itself, and that is the slight ambiguity of the title, which, as printed, might mean "The Books of Joshua and Judges" or "Joshua judges" (*i.e.*, performs the functions of a judge). In this connection I am reminded, quite irrelevantly, of another ambiguous title—that of Mr. H. G. Wells's book, "Men Like Gods," upon which some frivolous humourist added the comment—"but prefer goddesses."

We are carried back into still earlier times, in another country now under the British flag, by an important pioneer work in prehistoric research, namely, "THE STONE-AGE CULTURES OF KENYA COLONY." By L. S. B. Leakey. Fellow of St. John's College, Cambridge. With appendices by five collaborators, thirty-one plates, and forty-seven text figures (Cambridge University Press; 25s.). This volume records the results of two seasons' excavations by the East African Archaeological Society's Expedition. Sir Arthur Keith, whose encouragement of the work is acknowledged, has said: "Mr. Leakey is now doing for Africa what Sir Arthur Evans did for Europe; he has discovered and opened an altogether unexpected field of pre-history." The author himself tells us that the book is intended not only for the archaeologist, but also for the more general reader. That reader will, I think, need to have been well grounded in the rudiments of prehistoric studies. Even experts, it seems, have their little difficulties in that matter of nomenclature. "Many archaeologists," writes Mr. Leakey, "when describing the cultures and industries found in areas other than the classic ones of Central and Western Europe, tend to use a new terminology of their own, instead of retaining the earlier names. They argue that the original terminology should not be used unless contemporaneity, as well as similarity, is demonstrable. In other words, names such as Mousterian or Chellean are held not only to denote a type of culture, but also a definite date. This argument seems to me to be essentially a false one, and I am not prepared to subscribe to it. . . . I prefer to regard the words Chellean, Acheulean, Mousterian, Aurignacian, etc., as each denoting a very definite culture phase, within which there may be variations of detail in different areas."

That our own land provides archaeological adventure is proved once more by two delightful examples—"SKARA BRAE." A Pictish Village in Orkney. By V. Gordon Childe, Professor of Prehistoric Archaeology at Edinburgh. With sixty-three Plates and twenty-four Text Illustrations (Kegan Paul; 31s. 6d.); and "THE ARCHAEOLOGY OF SOMERSET." By Dina Portway Dobson. With seven Maps and fifty-eight Illustrations (Methuen; 10s. 6d.). A work of reference to a particular branch of classical archaeology, likely to be very useful to collectors, museum curators, and excavators of Roman sites (and incidentally a remarkable *tour de force* in home printing), is an "INDEX OF POTTERS' STAMPS ON TERRA SIGILLATA" (Samian Ware). By Felix Oswald. (Hand-printed and Published by the Author at Margidunum, East Bridgford, Notts. Limited Edition of 275 Copies. 36s. each).

New ground has been broken in folk-lore, in a land of both Biblical and archaeological fame, by a book which Andrew Lang would have delighted to add to his rainbow-hued series, namely, "FOLK-TALES OF IRAQ." Set Down and Translated from the Vernacular. By E. S. Stevens. With Introduction by Sir Arnold Wilson. Illustrated (Oxford University Press and Humphrey Milford; 15s.). The author (or, as she is termed by the publishers, the "translator") has collected these tales, all in circulation to-day, from various narrators in Baghdad, Mosul, and the northern deserts of Mesopotamia.

Startling illustrations of a pseudo-primitive type, touched with colour, and recalling the cruder efforts of mediaeval wall-painters in village churches, form the *raison d'être* of a new edition of "THE REVELATION OF SAINT JOHN THE DIVINE." With twelve Drawings by Frances Clayton (Faber and Faber; 21s.). There is a grotesque vigour of movement and boldness of line about the artist's sophisticated assumption of untutored *naïveté*, which would be appropriate to an old miracle-play. Set beside the stately prose of the Apocalypse, these drawings present, to my mind, an incongruous travesty. It may be considered the mark of a Philistine to dislike this sort of thing, but at least I can say: "Publish it not in the streets of Askelon." C. E. B.



THE THIRTY-FIRST TREASURE ISOLATED AT THE VICTORIA AND ALBERT MUSEUM: THE MARTELLI MIRROR.

The Martelli Mirror, one of the loveliest of the lesser objects produced by the artists of the Italian Renaissance, was purchased in 1863 from a member of the Martelli family for £650. The bronze relief, with a mirror at the back, represents a satyr and a Bacchante. The subject is an allegory of the reproductive powers of Nature. Both figures are copied from classical gems, one a cornelian intaglio which was once at Florence, and the other an intaglio formerly in the collection of Lorenzo de' Medici. The whole bronze, with its liver-coloured patina and delicate incrustation of gold and silver, is a remarkable example of craftsmanship. The attribution of this mirror has been widely discussed. For many years it was considered as one of the masterpieces of the Florentine sculptor Donatello (born about 1386; died 1466), whose work is better represented in the collections at South Kensington than in any other museum outside Italy. But the elaborate chiselling of the surface and the form of the lettering have led some authorities to suggest that the relief may have a North Italian origin, and may be dated not earlier than the year 1500.—[By Courtesy of the Victoria and Albert Museum. Crown Copyright Reserved.]

tion of Canaan at the coming of Israel. In succeeding sections the author discusses the campaigns of Joshua, the settlement of the tribes, and their condition under the Judges. Then follow some useful appendices containing a table of comparative dates in the history of Egypt and Israel and a short "dictionary" of place-names and identified sites. Professor Garstang fixes the date of Joshua's invasion of Canaan at about 1407 B.C. From the comparison with Egyptian chronology, several

THE MODERNITY OF BROADCASTING HOUSE: ERIC GILL SCULPTURES FOR THE B.B.C.



"ARIEL BETWEEN WISDOM AND GAIETY": THE UNFINISHED MODEL (ONE-THIRD FULL SIZE) FOR A PANEL ON THE PORTLAND PLACE SIDE OF BROADCASTING HOUSE—IN BATH STONE.



"ARIEL AND CHILDREN": AN UNFINISHED MODEL (ONE-THIRD FULL SIZE) FOR A SUBJECT AT THE BAND ENTRANCE IN LANGHAM STREET—IN BATH STONE.



"ARIEL HEARING CELESTIAL MUSIC": AN UNFINISHED MODEL (ONE-THIRD FULL SIZE) FOR A PANEL ON THE PORTLAND PLACE SIDE OF BROADCASTING HOUSE—IN BATH STONE.

THAT remarkable new building, Broadcasting House, which is being completed as the headquarters of the British Broadcasting Corporation, will be notable for many things—including the very modern sculpture by that distinguished artist, Mr. Eric Gill. Outstanding as this decoration is—and, perhaps, one may say, provocative to some—it will, of course, harmonise with the structure it adorns. As Mr. Harold Nicholson, writing in the "Evening Standard" a while ago, said: "In a few weeks this mass of Portland stone will terminate in three iron masts recalling such modern conceptions as Meccano, a battle-ship of the United States Navy, or even the Funkturm of Berlin. . . . The new headquarters of the B.B.C. are sparing in their use of decoration. A string around the second storey is pargeted with a *motif* suggestive of the sea. The balustrade of a single balcony is enriched with similar *motifs* of birds in the air. And above the entrance, immediately below the centralised window of the Director-General, will stand a statue of Prospero and Ariel, fresh from the chisel of Mr. Eric Gill. For the B.B.C. worship beauty only if it be in harmony with purpose, even as they philosophise

FROM THE SCULPTURES BY ERIC GILL; PHOTOGRAPHS BY HOWARD COSTER.



"THE SOWER": THE UNFINISHED MODEL (HALF SIZE) FOR A STATUE IN THE ENTRANCE HALL OF BROADCASTING HOUSE—IN BATH STONE.



"PROSPERO AND ARIEL": THE MODEL (ONE-THIRD SIZE) FOR THE GROUP ABOVE THE ENTRANCE DOOR—IN CAEN STONE.

without a touch of the effeminate. Their new palace is expressive of these ideals. Stark it may be, but oh! how strong! how true!"

FROM THE WORLD'S SCRAP-BOOK: ITEMS OF TOPICAL INTEREST.



A TRACTION-ENGINE 28 INCHES LONG: A MODEL THAT CAN DRAW A CARRIAGE CONTAINING FOUR PEOPLE.

Mr. W. A. Heyden, of Redruth, has made this model engine during the last two years. It is an exact replica, to a scale of 1½ inches to the foot, of an ordinary traction-engine, and is 28 inches long, 20 inches high, and weighs 60 pounds. In a practical test, it successfully drew a carriage containing four grown-up people on level ground, and one containing two people uphill.



A MERCURY ARC RECTIFIER: A DEVICE FOR PRODUCING A STEADY CURRENT FROM ALTERNATING CURRENT.

This odd-looking device is part of the new broadcasting and receiving station which Radio-Paris has set up at Les Essarts-le-Roi, near Rambouillet, about twenty-five miles from Paris. The object of the new station is to enable foreign stations to be received more easily than was the case in Paris, and its power is such as to rival all great European broadcasting stations.



A MALAYAN TAPIR: THE ONLY ANIMAL IN THE WORLD SO STRIKINGLY COLOURED BLACK, WHITE, BLACK.

The tapirs are now confined to two parts of the earth's surface, though once they roamed freely over at least three continents—Europe, Asia, and America. One species now inhabits South and Central America, and, when adult, is a uniform dark brown; the other, which lives in the jungles of Malaya, has glossy black fore- and hind-quarters and is a clean white in between.



A RED RIVER HOG AT THE LONDON "ZOO": THE FIRST SPECIMEN TO BE SEEN IN THIS COUNTRY FOR TWENTY YEARS.

This Red River hog has just come out of quarantine and can now be seen by the public at the "Zoo." Its appearance is very peculiar, since its head is as big as its body, its ears are long and matched by two tufts growing out of the sides of its face, and its nose is brightly coloured. When it was young it had black-and-white stripes and looked "like an old-fashioned bull's-eye." Its original home was West Africa.



THE PRINCE OF WALES'S ENTRANT AT THE CRYSTAL PALACE DOG SHOW: "CLAUS OF SEALE"; WITH THE CUP WHICH IS NAMED AFTER HIM.

The Alsatian, Sheep, Police, and Army Dog Society's Show was held at the Crystal Palace on September 23. The Prince of Wales's beautiful Alsatian, "Claus of Seale," was entered in two classes. The cup named after him for the best British-bred dog was won by Mrs. R. M. Cardwell's "Dolf of Ceara." The show was remarkable for the introduction of obedience tests, in which the dogs had to lie down, retrieve a dumb-bell, and refuse food.



A COMIC SIDE TO THE HANKOW FLOODS: COOLIES PUSHING A MOTOR-CAR TO SAFETY THROUGH STREETS FLOODED TO A DEPTH OF SEVERAL FEET.

The flooding of the Yangtze and Hwangho Rivers this year has given rise to untold suffering and loss of life in China, and has caused the complete destruction of thousands of square miles of crops—the only means of subsistence of millions of Chinese peasants. Much of the city of Hankow has been flooded to a depth of several feet. China recently negotiated a contract with the U.S.A. for shipments of wheat to be devoted to relief purposes.



A PECULIAR FORMATION OF FUNGI: A TOADSTOOL GROWTH, LIMITED TO ONE SMALL AREA, FOR WHICH NO EXPLANATION HAS BEEN FORTHCOMING.

The number of species of fungi is so large, a hundred thousand being a conservative estimate, that the science of botany, which in most cases has completed plant-classification, cannot yet give more than a provisional estimate. Most of the known species grow in temperate climates, but there must be numerous forms yet to be discovered in the Tropics. This peculiar growth has made an unexpected appearance over graves in the General Cemetery at Nottingham.

A SNOW AVALANCHE STAGE BY STAGE: A FALL ON THE WETTERHORN.



IT is hardly necessary, perhaps, to remind our readers that we gave, in our issue of September 26, a very interesting series of photographs showing the fall of a great avalanche on Kanchenjunga, stage by stage. In that case, the moving mass was of broken ice. Here we illustrate the progress of an avalanche far less mighty and awe-inspiring, but, for all that, impressive; a fall of snow on the Wetterhorn, that famous peak in the Bernese Oberland range. The contributor who sends the photographs writes: "The Wetterhorn is well known for its avalanches, but the photographer is rarely quick enough to secure a satisfactory photograph of such a fall." This interesting series shows a snow-avalanche falling on August 31 last. The photographer

[Continued on right.



[Continued.]

was in the act of photographing the mountain from the Great Scheidegg Pass when the first rumble of the fall was heard. A set of rapid snapshots recorded successfully the first rush of the snow, the subsequent falls against the mountain-side, and the depositing of the snow at the foot. As to avalanches in general, an interesting point is that mentioned in the "Britannica," in the following words: "On steep slopes the foundation easily gives way, owing to the loosening effect of spring rains, the blowing of the *föhn*, or from other causes, and the whole mass slides downwards. Thunder, or even a loud shout, is said to be sufficient to set overloaded snow in motion when the mass is just poised, and Swiss guides often enjoin absolute silence when crossing dangerous spots."

FROM THE FIRST MOVEMENT OF THE SNOW AS IT BEGAN ITS DOWNWARD RUSH TO THE MOMENT OF ITS ARREST: A REMARKABLE SERIES OF PHOTOGRAPHS DUE TO A PHOTOGRAPHER'S LUCK AND IMMEDIATE ACTION.

The Patriotic Holiday: Bournes of Pilgrimage in the Home-Land.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, WITH THE ASSISTANCE OF H.M. OFFICE OF WORKS.



A MAP OF ENGLAND AND WALES SHOWING A NUMBER OF THE PRINCIPAL ANCIENT MONUMENTS SCHEDULED FOR PRESERVATION BY H.M. OFFICE OF WORKS. WITH INSET VIEWS OF EACH: HISTORIC SCENES WORTH VISITING BY HOLIDAY-MAKERS WHO RESPOND TO THE CHANCELLOR'S APPEAL NOT TO GO ABROAD.

In a recent speech on the financial crisis, it will be recalled, the Chancellor of the Exchequer appealed to holiday-makers to spend their time and money in Great Britain for the present, rather than abroad, so as to help to correct the adverse balance of trade. This page offers them some interesting suggestions for a tour in the home-land. The possibilities of the "tourist industry," which brings wealth to many Continental attractions England has to offer foreign visitors as well as to curious Britons, cannot leave out the service of many of the chief castles, abbeys, and historic buildings scheduled for preservation, of which the Government is conservator, and, in the inset drawings, characteristic views of these places. Those illustrated here are, of course, but a small proportion of the monuments and sites, through the length and breadth of

England and Wales, that have been scheduled for preservation. The list of the better known includes the important castles of Carnarvon, Harlech, Pendennis, Caerbrooke, Pevensey, Richmond, and Middleham even more venerable Caerleon, Old Sarum, and Stonehenge. In the current year only some two dozen buildings have been scheduled, but these include such worthy antiquities as the Guildhall and the Little Market House, or Shambles, at High Wycombe; the lovely old "Sheepwash" Bridge at Ashford, in Northumberland, which is a beauty-spot as well as a historic monument; Hexham Priory Gatehouse, in Northumberland; and further portions of Roman Verulamium. The admirable work done by the Ancient Monuments Board finds a complement in the Travel Association of Great Britain and Ireland (Kinaird House, Pall Mall East), who are ever ready to help those anxious to visit places of historical interest.

THE CAMERA AS RECORDER:
NEWS BY PHOTOGRAPHY.



TWO STAGES IN A FATAL ACCIDENT ON POST HILL, LEEDS: A SIX-TON MOTOR-TRACTOR JUST BEFORE IT OVERTURNED AND KILLED DR. H. ARNOTT EADIE, WHO IS SEEN RIDING AS PASSENGER.



THE TRACTOR OVERTURNING ON POST HILL: DR. ARNOTT EADIE AND THE DRIVER BEING THROWN OUT—THE FORMER TO BE KILLED; THE LATTER TO BE INJURED.

On September 28, a motor-tractor, weighing about six tons, was undergoing a hill-climb test on Post Hill, near Leeds. At a particularly steep part of the gradient it suddenly overturned, with the result that Dr. H. Arnott Eadie, of Crossgates, Leeds, who was a passenger in the tractor, was killed, and the driver, Mr. Ernest Waterman, injured.



A CASUALTY OF THE CHILEAN NAVAL REVOLT SEEN AFTER ITS SURRENDER: A SUBMARINE OF THE "H" TYPE DAMAGED BY LOYALIST AEROPLANES WHICH BOMBARDED THE CHILEAN FLEET IN COQUIMBO BAY.



THE REASON FOR THE CHILEAN NAVY'S SURRENDER: GOVERNMENT AEROPLANES FLYING OVER THE CHILEAN FLEET AFTER HAVING BOMBARDED IT AND THUS ENDED THE REVOLT.

The revolt of the Chilean Navy came to an end after the attack by the Chilean Air Force in Coquimbo Bay on September 6. Over eighty aeroplanes took part in the bombardment, which crowds of citizens watched from the shore. One submarine (shown here) was disabled, as were two destroyers. Four aeroplanes were damaged by gunfire, but were able to land without casualties.



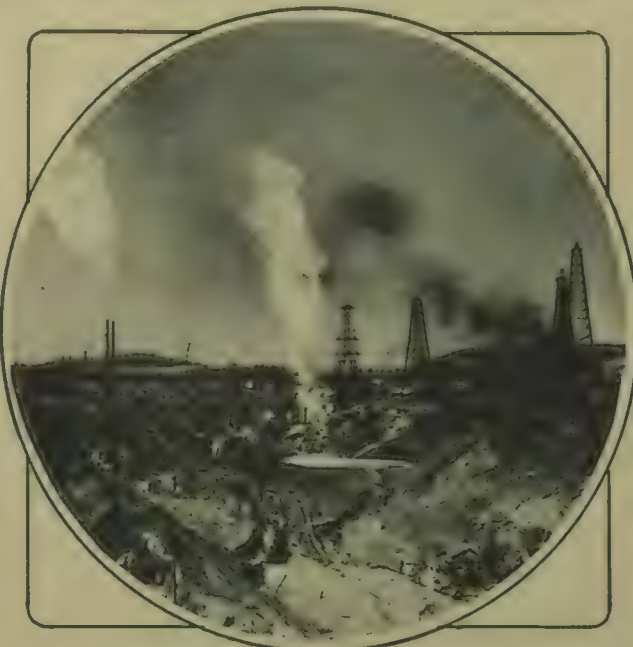
THE FIRST-FRUIT OF A NEW BRITISH INDUSTRY: A GIANT TUNNY, WEIGHING 600 POUNDS, CAUGHT BY BRITISH FISHERMEN IN THE NORTH SEA.

On September 8 there appeared a letter in the "Times" from Mr. Mitchell-Henry, the famous big-game fisherman, suggesting that the tunny should form the basis of a new British industry. Since then others have testified to the excellence of tunny as food, either fresh, as eaten in Mediterranean countries, or canned, as in California.



A MEMORIAL TO THE BATTLE OF THE MARNE: A CHAPEL CONSECRATED BY CARDINAL BOURNE.

A memorial chapel at Dormans, Marne, was consecrated by Cardinal Bourne, Archbishop of Westminster, on September 17, to commemorate the Battle of the Marne. Joffre's famous action in September 1914 is by common consent the decisive military event of the war, and now it has received a fitting architectural record at Dormans, on the banks of the river.



AN OIL-WELL FIRE EXTINGUISHED AFTER TWENTY-EIGHT MONTHS: THE END OF A CALAMITY COSTLY IN LIFE AND MONEY.

The fire at the Romano-Americana oil-well at Moreni, Roumania, was put out on September 18, after having been burning since May 1929. Vast sums of money were spent in endeavours to extinguish it, and several lives were lost. A recent attempt to end the fire by dynamiting it failed. Finally the stratum of gas which caused it was pumped out, the intense pressure of gas decreased, and the flames gradually subsided.



"BRITANNIA" ON THE ULSTER PARLIAMENT HOUSE: A STATUE ON THE BUILDING IN STORMONT PARK.

The building for the Parliament of Northern Ireland is now nearly completed, and will be opened soon. It is a fine edifice of stone, and occupies a commanding position in Stormont Park, Belfast. At a few hundred yards' distance is Stormont Castle, the official residence of the Prime Minister of Northern Ireland. Between the two is the Speaker's Lodge.

FRENCH MINISTERS VISIT BERLIN FOR THE FIRST TIME SINCE 1878.



AT THE FRIEDRICHSTRASSE STATION: M. LAVAL (3) AND M. BRIAND (2) MET BY DR. BRÜNING (4) AND DR. CURTIUS (1) ON THEIR ARRIVAL IN BERLIN FOR THEIR IMPORTANT TWO-DAYS' VISIT.



AFTER THE RECEPTION BY MARSHAL VON HINDENBURG: M. LAVAL (CENTRE), M. BRIAND (RIGHT), AND M. FRANÇOIS PONCET, THE FRENCH AMBASSADOR, LEAVING THE PRESIDENTIAL RESIDENCE.

IN a statement to the Press, M. Laval said: "Our visit to Berlin should be an important date in the history of Franco-German relations. In order to revive confidence and restore credit, sincere co-operation is necessary. If we cannot yet banish all the misunderstandings that separate us, and if we consider it wise not to touch upon certain delicate problems, we have, nevertheless, the wish to examine all possible solutions for the preparation of a better future for our mutual relations. In the economic sphere we can proceed at once to action. We will act!"



A HEARTY GERMAN WELCOME FOR THE FRENCH MINISTERS VISITING BERLIN TO DISCUSS FRANCO-GERMAN ECONOMIC CO-OPERATION: M. BRIAND (ON THE BALCONY OVER THE ENTRANCE) AND M. LAVAL (ON THE BALCONY TO THE RIGHT) CHEERED AT THE ADLON.



THE PROGRESS FROM THE FRIEDRICHSTRASSE STATION: THE FRENCH MINISTERS DRIVING TO THEIR HOTEL BY CAR ON THEIR ARRIVAL IN THE GERMAN CAPITAL, WHERE THEY WERE WELCOMED WARMLY BY A CONSIDERABLE CROWD.

M. Laval, the French Prime Minister, and M. Briand, the French Foreign Minister, arrived at the Friedrichstrasse Station early on September 27, on the first official visit paid to the German capital by French Ministers since the Berlin Congress in 1878. They were met by Dr. Brüning, the German Chancellor, and Dr. Curtius,



FRENCH HOMAGE TO THE LATE GERMAN FOREIGN MINISTER: M. BRIAND PLACING A WREATH ON THE GRAVE OF DR. STRESSEMAN, AN ACT FOLLOWED BY CHEERS FOR PEACE BY THE CROWD AT THE CEMETERY GATE.

the German Foreign Minister, and by other German notables, as well as by M. François Poncet, the new French Ambassador to Germany; and they were much cheered by the assembled crowd. The first full negotiations opened at the Chancellery at 4.30 in the afternoon. The Ministers left for Paris on Sept. 29.

PERSONALITIES OF THE WEEK:



SIR GREGORY FOSTER, BT.

Died September 24; aged sixty-five. Vice-Chancellor, University of London, 1928 to 1930. Became Principal of University College, 1930, and Provost of the College, 1907-1929. Leading spirit in modern development of the University.



MR. C. T. WANG.

Chinese Minister for Foreign Affairs. Attacked and badly injured, in his office at Nanking, on September 28, by a mob of students dissatisfied with the Government's attitude towards the Japanese in Manchuria.



ADMIRAL SIR JOHN KELLY.

Appointed to command the Atlantic Fleet. Previously Admiral Commanding Reserves, and Second-in-Command in the Mediterranean. During the war was captain of the battle-cruiser "Princess Royal." Fourth Sea Lord, 1924-7.



MOST REV. C. L. WORRELL, D.D.

Elected Primate of Canada, at Anglican General Synod, Toronto. Bishop of Nova Scotia, 1904. Archbishop of Nova Scotia and Metropolitan of Province of Canada, 1915. Archdeacon of Ontario, 1901-4.

PEOPLE IN THE PUBLIC EYE.



PROF. WILAMOWITZ-MÖLLERNDORFF.

Died September 25; aged eighty-two. Professor of Classical Philology at University of Berlin since 1897. Generally recognised as the greatest Greek scholar of his age. Married a daughter of Mommsen, the historian.



THE AGA KHAN (CENTRE) WITH MR. GANDHI AND MRS. NAIDU, TO DISCUSS HINDU-MOSLEM AFFAIRS.

The Minorities Committee of the Indian Round-Table Conference adjourned on September 28 for private group conversations. Mr. Gandhi met the Moslem delegates in the rooms of the Aga Khan, leader of the Indian Moslems, at the Ritz Hotel, to discuss the Hindu-Moslem question. No definite conclusion was reached.



THE PREMIER GOING TO THE INDIAN MINORITIES COMMITTEE: MR. MACDONALD WITH SIR W. JOWITT (LEFT) AND MAJOR R. GLYN.

The Prime Minister presided, on September 28, at the first meeting of the enlarged Minorities Committee of the Indian Round-Table Conference. Addressing the Committee, Mr. MacDonald said: "This minority difficulty should be settled by yourselves. To my mind it is a problem internal to the Indian problem, and I again appeal to you to agree among yourselves regarding the safeguards that are necessary."



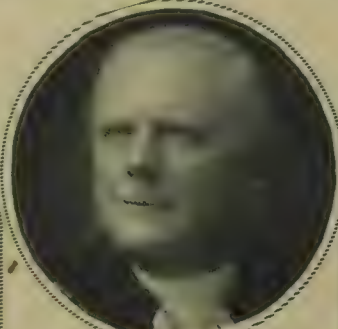
THE "NEWS OF THE WORLD" GOLF TOURNAMENT: PADGHAM (L), WINNER, AND SEYMOUR, RUNNER-UP.

The final of the "News of the World" Golf Tournament was played on September 25 over 36 holes on the Royal Mid-Surrey Club's course in the Old Deer Park at Richmond. The finalists were A. H. Padgham (Assistant, Royal Ashdown Forest) and M. Seymour (Unattached). After a hard-fought match, Padgham beat his opponent by 5 and 4.



THE NEW SHERIFFS OF THE CITY OF LONDON: MR. GEORGE H. WILKINSON JUN. (LEFT) AND MR. ALDERMAN PERCY GREENAWAY.

Mr. Alderman Percy Greenaway and Mr. George H. Wilkinson Jun. were installed as Sheriffs for the ensuing year, with the customary ceremonial, in the Guildhall on September 28. After the ceremony the Sheriffs gave the usual "breakfast" at Merchant Taylors' Hall. Knighthoods have been conferred on the retiring Sheriffs, Mr. Alderman Maurice Jenks (since elected Lord Mayor) and Mr. Alderman Daniel George Collins.



LONDON'S LORD-MAYOR ELECT: SIR MAURICE JENKS.

Sir Maurice Jenks (recently knighted as a retiring Sheriff) was elected, on September 29, as Lord Mayor of London for the ensuing year. He is a chartered accountant, of the firm of Maurice Jenks, Percival and Co.



THE LATE EARL OF ORFORD.

Died recently in New Zealand, aged seventy-seven. Succeeded as fifth Earl, 1894. Formerly a big-game hunter and fisherman. Travelled widely and served on important foreign missions. Settled in New Zealand, on medical advice, 1928.



NOW BARON WALPOLE (ON THE DEATH OF THE EARL OF ORFORD): MR. ROBERT H. M. WALPOLE, WITH HIS MOTHER AND SISTER.

With the Earl of Orford's death, the earldom becomes extinct for the second time, but the baronies of Walpole (1723 and 1756) pass to a cousin, Mr. Robert H. M. Walpole, son of the late Lieut. H. S. Walpole, Coldstream Guards, killed in action in 1918. The new Baron is now at Eton. The first Earl (the famous Sir Robert Walpole) stipulated by a special remainder that the Walpole baronies should be handed down.

A TWO-TON CLOWN! THE SEA-ELEPHANT'S RÉPERTOIRE OF EXPRESSIONS.



APATHETIC CONTEMPLATION: A SUBTLE REALISATION OF DIGNIFIED INANITY BY "ROLAND," THE SEA-ELEPHANT IN THE BERLIN "ZOO," WHO BOASTS FOUR EXTRA CHINS AND WEIGHS OVER TWO TONS.



THE SEA-ELEPHANT'S FORMIDABLE GRIN: "ROLAND" SHOWS HIS WHISKERS, QUADRUPLE CHINS, AND PROMINENT SNOUT IN A SUDDEN PAROXYSM OF INTEREST.



REGISTERING HUNGER: THE BERLIN SEA-ELEPHANT WITH MAW WIDE OPEN; THE HEAD EMERGING VERTICALLY FROM THE WATER—SHOWING THE SNOUT (LEFT) WHICH HAS GOT THE SEA-ELEPHANTS THEIR NAME, AND (BELOW IT) THE EYE.



SIESTA: "ROLAND" GIVES HIS OWN VERSION OF SNOOZING, IN THE BERLIN "ZOO"—APPARENTLY UNCONSCIOUS OF THE FLIES ON HIS SNOUT AND FOREHEAD!

WE here add to the number of striking photographs of grotesque animals which we have given our readers from time to time some of the ludicrous postures and expressions of that bulky denizen of the deep, the sea-elephant. "Roland," of the Berlin "Zoo," is not a nimble clown: his humour derives from his remarkable powers of facial expression, if we may so put it. The sea-elephants actually get their name less on account of their large size than by reason of their possession of a flexible trunk, or proboscis. A correspondent, to whom we are indebted for the photographs reproduced here, writes: "'Roland,' the sea-elephant in the Berlin 'Zoo,' arrived there last October. He came from the Island of South Georgia, though others have been captured near the Falkland Islands. This interesting species is limited to the Antarctic, and is exploited commercially for the oil it yields. The Berlin specimen is computed to be nine years old, is twenty-one feet long, weighs over two tons, and is fed five times daily—a total of 50 lb. of fish; though he is capable of consuming 150 lb. a day. He can also fast for two months." With reference to this account we may further point out that, strictly speaking, there are two species of sea-elephant—the Northern (*Mirunga leoninus*)—formerly abundant on Juan Fernandez Island, and thence northward to Lower California, but now very rare—and the Southern species (*M. patagonica*). The latter species is also much reduced in numbers, but it inhabits the Falkland Islands, Kerguelen, and the Macquarie Islands, and also visits the Antarctic pack-ice.—[PHOTOGRAPHS BY H. CRAWSHAY FROST.]



PAINT INTEREST MINGLED WITH DOUBT: "ROLAND," THE SEA-ELEPHANT, WITH SNOUT AND EYES ABOVE WATER, TRAILS HIS HUGE BULK IN SOMEWHAT INCREDULOUS EXPECTATION.



ONE OF THE THREE STRANGE SISTERS OF THE SACRED MOUNTAIN EXERCISING HER MYSTERIOUS POWER: MA HPWA CHARMING A DEADLY HAMADRYAD.

SNAKES play a very important part in the life of the average native East of Suez. The art of charming appears to be somewhat reciprocal, as although the native, be he Burman, Indian, or Malay, can charm a snake, the reptile, at the same time, holds an indescribable fascination for the human being. All over the East, snake worship is practised, and gods and goddesses are frequently cast in the form of a reptile. We of the West have little of mysticism left in us. All is material, and we do not look for ways out of our troubles and difficulties by appealing to spirits or spirits hidden within animal forms adorning our highways and byways; but East of Suez the innumerable shrines set up everywhere, from the busy bazaar to the silent jungle path, have a grotesque image bearing a distant resemblance to an animal, and more often than not the symbol of the snake is somewhere woven into the carving or twisted about the pillars. During many years' service in Burma, I came in constant contact with the fascination and power of the snake on the minds of the people. As omens of good or bad luck they are particularly powerful, and to divert a Burman from the path of his quaint beliefs would be to bring heart-ache and trouble to him indeed. An example in point is the direction from which a snake may enter a house. To enter from the north is a sign of disaster irrevocable, and so intense is the belief of the people that they will desert the house, thereby fleeing from the bad luck imposed upon it. Even the wood of which the house is built has become accursed, and can be used for no other purpose except the repair

(Continued above.)

THE SNAKE-CHARMING WOMEN AS HEREDITARY

[Continued.] of monasteries or other sacred buildings. On the other hand, if the snake enters from the east, west, or south, its evil influence can, with incantations and ritual, be removed. For this purpose a wise man is hired, and he enters the house alone. He brings with him a quantity of trappings, including cooking-pots, rice, and four kinds of dye—red, yellow, green, and black—and five kinds of paper. He cooks the rice, preserving some in its natural state, and colouring the rest. He next cuts paper images of the snake and paints them, fastening them upon small sticks by the window, each image standing beside a ball of rice corresponding in colour to the paper snakes. The wise man then mutters incantations over his creations and, having finished his mutterings, throws the rice out of the door. If a passing dog eats it, then the spirits are kind in that the bad luck is drawn from the house. I should imagine that a wise householder would take the precaution of ensuring that a dog happened to be at hand at the time. Perhaps one of the most curious instances of snake fascination in the East is the solitary instance of the women snake-charmers who live upon the sacred mountain of Pops, a rugged and somewhat isolated promontory standing on the borders of the Shan States in Upper Burma. These women, three sisters, are the only known women snake-charmers in the East, and they guard their profession



THE CHARMING OF THE BIGGEST KING COBRA IN THE POSSESSION OF THE SISTERS: A HAMADRYAD UNDER FEMININE CONTROL IN THE VILLAGE ON HOLY MOUNT POPA.

SISTERS OF HOLY POPA: HANDLERS OF COBRAS.

with a secrecy almost amounting to fanaticism. Away in the fastnesses of their mountain home they live surrounded by the mysticism of spirit beings, called *Nats*, and many weird superstitions that effectually keep away the curious sightseer. Having no fear of *Nats*, or other supernatural habits of the mountain, I managed to induce a few courageous Burmans to accompany me to Pops. It was a tough passage through the dense jungle covering the slopes, and an interesting experience making a way through an enchanted valley in an eternal semidusk, accompanied by the gurgle of a sluggish and very dark stream that winds for a short distance uphill instead of down. To my intense surprise I discovered that this was a fact, and not a legend. The stream does actually force itself up a rising slope for a short distance, only so slowly that to an unobservant eye the water appears almost stationary. The women lived in a secluded village about half-way up the mountain. The accompanying photographs are probably the only ones in existence, as the sisters never leave their home for the plains. My knowledge of Burmese gained favour for me, and I was a privileged witness of the actual handling of the snakes. These reptiles are hamadryads (*Naja bungarus*), or king cobras, and one of the most deadly snakes in Burma, and yet these women, Ma Hpwa and her two sisters, have them completely under control.

(Continued below on right.)



MA HPWA SURROUNDED BY HAMADRYADS: A BURMAN WOMAN IN WHOSE FAMILY THE SECRET OF COBRA-CHARMING HAS BEEN HANDED DOWN FOR GENERATIONS.



ONE OF THE DEADLIEST SNAKES OF THE EAST FACILITATED INTO DOILITY: A TWELVE-FOOT HAMADRYAD—OR KING COBRA—WITH ITS HOOD IN EVIDENCE.

[Continued.]

Going out into the jungle, they make an annual capture of the finest hamadryads that the jungle can produce, and, returning to their mountain village, they release their former pets—exactly a year to the day from the date upon which they were captured—and substitute the new reptiles in their place. This programme is followed most rigorously. In all the history of the women snake-charmers—who have followed in a continuous succession from mother to daughter for generations past—there has only been one recorded instance on which a girl has kept a particular favourite beyond the year of its capture, and her temerity was rewarded by instant death, not from her angry family, but from the snake, who, for some reason known only to the women themselves, was automatically released from its magnetic state. Try as I would, I was unable to extract from Ma Hpwa the clue to this curious fact. The secret has been theirs for generations, and theirs it will remain for many years to come. Snakes are prominent in Eastern religions. Among the Shans they are the abiding bodies for the *Nagas*, a race of serpent dragons who live in the bowels of the earth, but have the power of taking human shape if they so desire. These are only a few instances of the power of the snake upon the Eastern mind. The stories surrounding the various gods and goddesses encased in reptile form would make a volume of very interesting reading, and would be rich indeed in the value of imagination. The king cobras, in which Ma Hpwa and her sisters are exclusively interested, are larger than the ordinary cobra, and are cannibals, since they feed largely on other snakes.

PHILIP LAURANCE.

MOSAIC FLOORS FROM A 6TH - CENTURY MONASTERY:

RECENT DISCOVERIES AT BETH-SHAN, A SITE OCCUPIED FOR 3000 YEARS; INCLUDING ALSO A RELIC OF RAMESES III., OF THE 12th CENTURY B.C.

By GERALD M. FITZGERALD, Field Director of the Pennsylvania University Museum Palestine Expedition. (See Illustrations on the opposite page.)

THE excavations of Beth-shan were resumed in the autumn of last year, this being the eighth season which the Pennsylvania University Museum has devoted to this site. The ancient Canaanite city of Beth-shan

and objects of bronze. A terra-cotta figurine, about 11 inches high, from one of these tombs, is illustrated in Fig. 2.

A pleasant surprise awaited us, at the conclusion of the cemetery excavations, upon a stretch of level ground just inside the city wall. This area proved to be occupied by the remains of a small monastery possessing a chapel, a large court, and a number of rooms paved with coloured mosaics. The nature of the building is made clear by the Greek inscriptions, of which there are no fewer than seven, executed in mosaic in various parts of the monastery.

The chapel had a semi-circular apse at the east end, but no side aisles; its floor, as will be seen from Fig. 6 (opposite page), is almost entirely covered by circular medallions, of which there are eighty-two, each containing the figure of a bird. Two cocks confront one another just inside the stone threshold; beyond them two peacocks, larger than the rest, and gaily coloured, are conspicuous. Though many of the figures are repeated, there is enough variety and life in the composition to make a very pleasing effect. There are two inscriptions towards the east end of the chapel, the author of which was a monk named Elias. In the one to the south (upper right in the photograph) he anathematizes any person who shall hinder the foundress, the Lady Mary, from being buried in a certain tomb; in the other (upper left) he mentions the death of his sister, Georgia, as having occurred on the feast of Mesopotemecost (twenty-four days after Easter), the fourth of May in the fifteenth year of an Indiction. From this information it has been calculated that the date of the inscription is almost certainly 567 A.D. At the entrance to the church another inscription contains a prayer for the Lady Mary and her son, Maximus.

The largest, and perhaps the most interesting, of the mosaics is the floor of a large court, about 50 feet long by 30 wide, shown in Fig. 4. The central portion represents the Sun and Moon, each bearing a torch, surrounded

by figures emblematic of the twelve months, of which the names are given in Greek, together with the number of days in each. December is appropriately represented by a sower scattering seed, March by a warrior, April by a man carrying a kid; but in many cases the significance of the figure is obscure. The rest of the floor consists of octagonal medallions round which are grouped smaller panels in a complicated and somewhat bewildering scheme. We may note the figure of a mounted archer in one of the octagons (top centre in the photograph), with a wounded hyena and a wild boar to right and left of him. In the bottom right-hand corner we may perhaps see a giraffe.

Next in interest is the floor of a small room leading out of the court (Fig. 5), which is stated in the inscription at the entrance to have been made in the time of the monk Elias. Twelve figures, variously occupied, are

leading a donkey, and a negro a camel, or perhaps a giraffe.

The floors of two other rooms of the monastery also have mosaic pavements. One room, which may be the refectory, contains an inscription recording the completion of the mosaic under the priest George, Superior of the monastery. (This may refer to an addition to the size of the room, such as seems to have taken place.) The other room is notable for three totally different patterns of mosaic which decorate its floor; the entrance has been partly blocked by a later wall which divided the adjoining room into two.

Among the small objects found in the monastery, the most spectacular was the long gold chain or girdle (Fig. 1), which lay in a room adjoining the chapel on the south side, the floor of which had probably consisted of stone, but had been removed. With this chain were a gold bracelet and a bronze censer, and ten gold coins of which the latest was one of the Emperor Heraclius, in whose reign Palestine was conquered by the Arabs (A.D. 636). It is probable, therefore, that the monastery was abandoned at that time.

The latter half of the season was occupied in continuing the excavations on Tell-el-Hosn, the site of the old Canaanite city. Much of the work consisted in removing

the deep foundations of Byzantine stone walls, but we cleared a number of houses with mud-brick walls resting on rough stone foundations. The stratum with which we were dealing had been thought to belong to the period of Egyptian occupation under Rameses II., but we have been obliged to reconsider this view on account of the discovery, among the stones underlying a house-wall near the edge of the Tell, of three limestone fragments forming part of a lintel (Fig. 3), on which are inscribed the cartouches of Rameses III. (c. 1198-1167 B.C.). Kneeling in adoration before them is portrayed an important official, named Rameses-West-Khepesh, already known to us from inscriptions found at Beth-shan in earlier seasons. Other hieroglyphic inscriptions, of less importance, were excavated in the vicinity of this lintel, and it is to be hoped that in the course of the coming season more may be found. In all probability an earlier stratum, underlying the Temple of Thothmes III., which was cleared by Mr. Alan Rowe in 1928, will likewise be explored, and should yield interesting results.



FIG. 1. A SIXTH - CENTURY GOLD CHAIN OR GIRDLE: THE MOST SPECTACULAR OF THE SMALL OBJECTS FROM THE MONASTERY AT BETH-SHAN, FOUND WITH TEN GOLD COINS, INCLUDING ONE OF THE EMPEROR HERACLIVS.

stood at the eastern end of the Valley of Jezreel, on a spur at the foot of which runs a small river, the Jalud, a swift-flowing tributary of the Jordan. This site is known to have been occupied for a period of 3000 years or more, from the Early Bronze Age till the ninth century of our era or even later.* In Roman times, and until the Arab conquest in the seventh century, Scythopolis (as it was then called) was a place of importance, and the city wall enclosed a large area on both banks of the River Jalud. The circuit of this wall included the ancient cemetery of Beth-shan, which is situated above the northern bank of the river, opposite the original Canaanite settlement. It was decided that the first part of the 1930-31 season should be devoted to further excavations in this cemetery, which had yielded most interesting results on two previous occasions, in 1922 and 1926.

For a long distance the whole hillside is honeycombed with tombs, dating from all periods from the Bronze Age till the eve of the Arab conquest. During the past season we found many traces of the circular tombs of the Early Bronze Age, with the flat-bottomed, ledge-handled jars which are the most characteristic of their contents. All of these, however, had been more or less destroyed by later tombs, or by intrusive burials of the Early Iron Age, using clay coffins with lids in the form of human heads, such as have been found in Southern Palestine associated with pottery of the "Philistine" type. With them we find lentoid flasks, stirrup vases, and other pottery having Aegean affinities, together with scarabs and other objects deriving from Egypt.

By far the greatest number of tombs in the cemetery were of much later date, Roman or Byzantine. These yielded quantities of lamps, glass vases, also gold ear-rings

* See "The Topography and History of Beth-shan." By Alan Rowe. (Philadelphia; 1930.)



FIG. 3. PART OF A LIMESTONE LINTEL BEARING THE CARTOUCHES OF RAMESES III. (1198-1167 B.C.): A FIND (ON THE SITE OF THE OLD CANAANITE CITY AT BETH-SHAN) WHICH CAUSED A REVISION OF DATES.

encircled by the branches of a vine which proceeds from an amphora at the entrance of the room. Several are engaged in gathering grapes; one man is hunting lions, another peacefully piping to his dog; a rustic is seen



FIG. 2. A TERRA-COTTA FIGURINE FROM ONE OF THE LATER TOMBS—ROMAN OR BYZANTINE—IN THE CEMETERY AT BETH-SHAN (KNOWN TO THE ROMANS AS SCYTHOPOLIS. (HEIGHT ABOUT 11 INCHES.)

A SIXTH-CENTURY CALENDAR OF MONTHS; AND OTHER FLOOR MOSAICS FOUND IN PALESTINE.

PHOTOGRAPHS BY MR. S. J. SCHWEIG, OF JERUSALEM. (SEE ARTICLE OPPOSITE.)



FIG. 4. A MOSAIC OF EXTRAORDINARY INTEREST ON THE PAVEMENT OF A LARGE COURT (50 FT. LONG) IN THE SIXTH-CENTURY MONASTERY AT BETH-SHAN: A DESIGN WITH THE SUN AND MOON (CENTRE) SURROUNDED BY SYMBOLIC FIGURES OF THE TWELVE MONTHS, EACH WITH ITS NAME AND NUMBER OF DAYS INSCRIBED IN GREEK.

We illustrate here three of the wonderful pavement mosaics which, as described by Mr. FitzGerald in his article opposite, were recently found in a sixth-century monastery at Beth-shan, in Palestine, during excavations under his direction for the Pennsylvania University Museum. The largest and most interesting, he points out, is that shown in the left-hand illustration—the floor of a court about 50 ft. long by 30 ft. wide, and the design forms a calendar of the months, with appropriate symbolic decoration. The small central circle contains figures representing the Sun (left) and Moon, each bearing a torch, while in the twelve radial segments beyond are emblematic figures of the months, each with its name and number of days inscribed in Greek. January (partly obliterated) is seen immediately above the Moon. February is next, to left, and the other months follow from right to left. The symbolism of several figures can be recognised. Thus, March (the month of Mars) is represented by a warrior, April by a goatherd carrying a kid, and December by a sower scattering seed. The upper right-hand illustration shows a mosaic which, apparently, represents mainly incidents connected with viticulture. Several men are gathering grapes, others leading animals, one piping to his dog (right centre), and one (top left) hunting a lion. The third mosaic (lower right) is from the monastery chapel, with a semi-circular apse at the eastern end. Its design consists chiefly of birds. The Greek inscriptions are by a monk named Elias. In one (top left) he so records his sister's death as to fix the date of the inscription, with practical certainty, as A.D. 567. It is interesting to compare these mosaics with other early examples of the same art previously illustrated in our pages. Thus, in the issue of June 13 last, Dr. Theodore Leslie Shear described ancient Greek mosaics, with coloured reproductions of mosaic floors from a villa at Corinth dating from the second century B.C. Also in colour, we illustrated in our issue of April 26, 1930, some eighth-century (A.D.) mosaics from Damascus; and in that



FIG. 5. SIXTH-CENTURY LIFE ILLUSTRATED IN CONTEMPORARY MOSAIC: THE FLOOR OF A MONASTERY ROOM AT BETH-SHAN, WITH A VARIETY OF SCENES AND A GREEK INSCRIPTION.

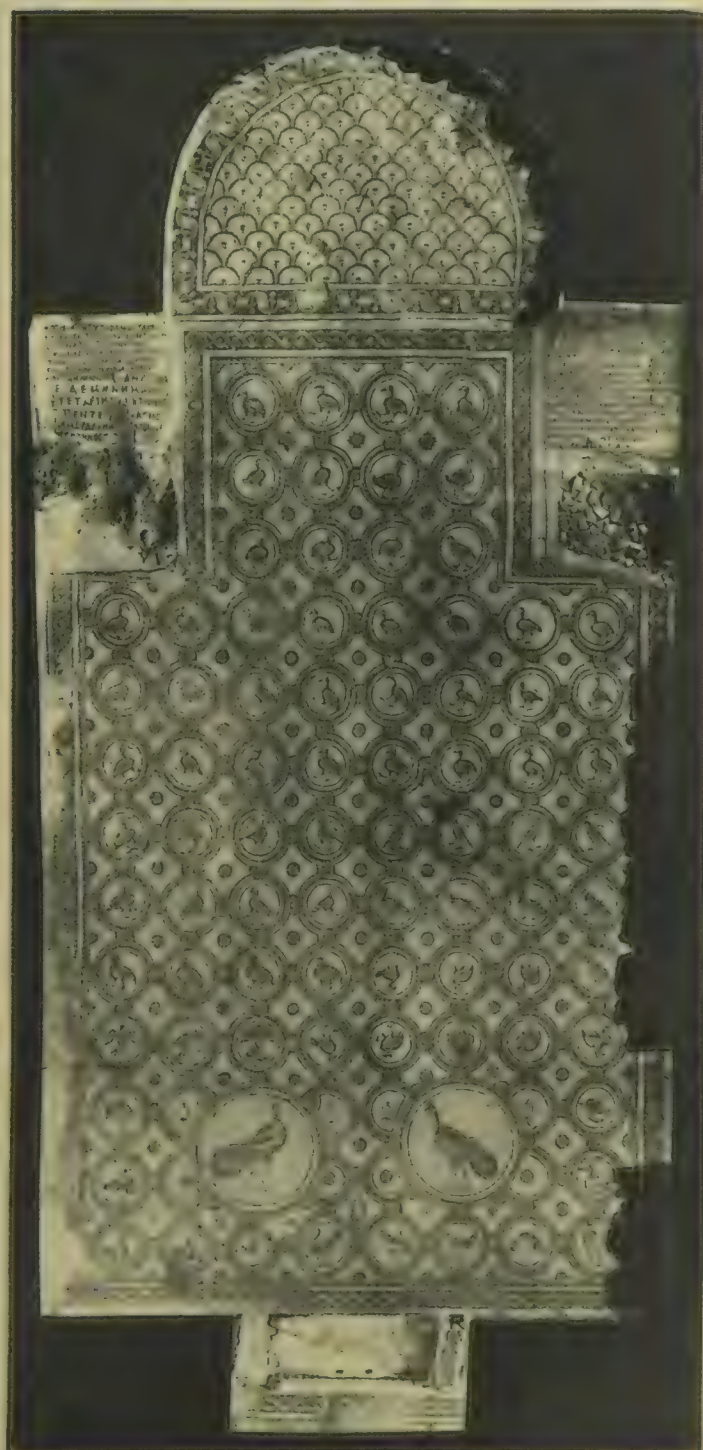


FIG. 6. THE CHAPEL FLOOR MOSAIC IN THE BETH-SHAN MONASTERY, WITH GREEK INSCRIPTIONS, OF WHICH ONE INDICATES ITS DATE, ALMOST CERTAINLY AS 567 A.D.: A DESIGN WITH EIGHTY-TWO FIGURES OF BIRDS, WITHIN CIRCULAR MEDALLIONS, INCLUDING TWO PEACOCKS ON A LARGER SCALE.

of November 23, 1929, several sixth-century mosaics from Jerash, in Trans-Jordan, depicting cities of Egypt. Previous discoveries (of buildings and art relics) at Beth-shan were described and illustrated in our issue of December 8, 1928, by Mr. FitzGerald's predecessor as director of the excavations there, Mr. Alan Rowe, whose subsequent work in Egypt we have also recorded.

The World of the Theatre.

By J. T. GREIN.

A BRILLIANT PAIR: ISABEL JEANS AND OWEN NARES.—THE MUSIC-HALL IS NOT DEAD.

A FRENCH lady who sat next to me at a crowded matinée at the Strand Theatre, where Mr. Gilbert Wakefield's joyous farce, "Counsel's Opinion," raised endless trills of laughter, said: "I never knew that English actors could be so Parisian." That was in the first act; I jotted it down on my programme and watched the proceedings with kindled interest. What a compliment!

world, grappling lustily with the farcical notion of his character, a Don Juan in his ease in handling the fair charmer, in the wiliness with which he, willy-nilly, acted the part of a possible co-respondent. Henceforth he will be singled out not merely for the parts of lovelorn, wistful juveniles—though he looks younger than ever—but, when a true comedian is wanted, he will be first on the list. He

has become a frolicking humourist; he has abandoned his philosophical air and his high-school manner. Instead of striding, he glides across the stage; now he frivols where he used to linger; and his diction, always finely distinct, has become accelerated to express-rate mileage. I have never seen such a transformation in a comparatively short time. What a difference since his now-forgotten appearance in musical comedy, when for once he was a shy bird in a fluttering aviary! I wonder whether, after this brilliant excursion into comedy, he will prefer humour to pathos; anyway, he has proved that he has two strings to his bow. His newly-discovered vein of humour has not numbed his emotional power, as was shown in the love-scene in the last act, an episode which both he and Miss Jeans played with the quivering heart of spring-like fervour. Miss Jeans

the Palladium, day by day, was packed from stalls to ceiling; they forgot the queues at the Metropolitan and at the Holborn. True, the decision of Sir Oswald to apply his vast resources to melody instead of variety was a blow; but it is to be remembered that "phases" have a great influence on the drift of the public; that after an enormous vogue suddenly popularity may turn, and that the old order of things may revert to its pristine glories. The recent history of some of our theatres demonstrates it to a fault. For a time, some have gone over from the "legitimate" to musical comedy, and *vice versa*, and in the end the old policy, temporarily dislodged, was reinstated. The whirligig of time is unaccountable and beyond all human speculation. It is like our weather, as has been proved by this most abnormal summer. Yet no one would go so far as to say summer is dead!

It is true that, as far as the programmes are concerned, there is a certain lack of singers; the lions and lionesses *comiques* are few and far between, and the few who command universal popularity are often lured away by musical comedy and the glamour of the American dollar. It is also true that in the last few years the programmes have been too full of acrobats, mainly foreign, and jazz-bands performing on the stage under the label of "variety." But even when we admit this, there is still talent galore and to spare to attract the thousands who prefer a *spectacle coupé* to a long play or a long film, and who are traditional devotees of the "halls." Again, if singing has become a lesser feature of the programmes, dancing, often excellent, has taken its place. Nor should the rejuvenescence of the veterans be forgotten.

I have recently done a little round through the halls of Central London—including the Dominion, which has this week become a music hall—and what did I find? Old stars like Vesta Victoria, the O'Gormans, and Gus Elen in topmost form. Younger stars like George Clark, Nervo and Knox, and Coram meeting with storms of applause; English dancers in perfect teamwork. Now and again a young singer, such as Jeanette Macdonald, making a mark with songs far beyond the level of old low comedy. As for the audience, typically middle-class and provincial, how they enjoyed themselves—you should have heard them! They were literally bathing in the joy of a perfect day. True, we want more comic singers of the Marie Lloyd and Chevalier type; we could spare a few of the comic "gents" who seek their success in jokes (as Pinero put it in one of his plays) with two meanings or with none. But, on the whole, the standard of the programmes is not lower than it ever was. The fact is that some of us love to dwell in reminiscences of former favourites, forgetting that they were the outstanding *vedettes* in programmes often lamentably feeble in their rank and file. I may be an optimist, but I believe that the music hall will, despite ups and downs, continue to flourish because it is a haven to the many who are attracted by the multifarious displays of human ingenuity—nowhere else to be seen.



"TAKE TWO FROM ONE," AT THE HAYMARKET: MARCELA FAINTS ON THE RETURN TO CIVILISATION OF HER HUSBAND'S FIRST WIFE, WHO WAS PRESUMED DEAD.

His first wife, Diana, having been presumed dead, Faustino marries Marcela. As a matter of fact, Diana was saved from the wreck in which she was thought to have lost her life. In due time, she returns from the "Jujube" tribe with whom she has been exiled from civilisation. Hence farcical complications. The original play is by Gregorio and Maria Martinez Sierra, and the English version is by Harley and Helen Granville-Barker. From left to right in the photograph are Faustino (Nicholas Hannen); Juliana, the maid (Olga Slade); Diana (Gertrude Lawrence); and (on the sofa) Marcela (Peggy Ashcroft).—[Photograph by Stage Photo Co.]

This is praise indeed. And, as the action went on, I repeatedly said to myself: "And how true!" No brace of French comedians could excel these two in *finesse*, in quickness of repartee, in that gentle gliding over equivocal jokes and situations without forcing the note. Of Miss Jeans it did not astonish me. Ever since her dramatic performance of "La Prisonnière"—far too little appreciated, methought—I have looked upon her as one of our finest emotional actresses, and one who accentuated her intense feeling by restraint far more telling than violent outburst. But in her husband's play, "Counsel's Opinion," it was her task to be a *comédienne* pure and simple, with byways into farce. The whole thing depended on personality; it was left to her to turn a more or less compromising situation into a joke. An actress less endowed with fine feeling might have rendered the scene in the stranger's bed-room unpleasant. But as she played it, as she disrobed discreetly and anon hopped about in her film-like pyjamas, there was nothing shocking. Her joy of life overwhelmed the possible thought of *double entente*. In whatever she did she seemed to wink at the audience as if to say: "This is a lark! Don't mistake it for anything serious. I have to amuse you and to amuse myself to my heart's content." And so she did. We laughed loudly at her anxieties, at her stratagems to ensnare her young neighbour, and we never felt that there was anything but sheer fun in every turn of the action. Her fascinating person, her grace and swiftness of movement and gesture, illuminated the stage; whilst her wonderful smile, full of *espièglerie*, even more than her words, made for piquancy and gentle insinuation. Anon, when the complications seemed to become more serious, when we were in doubt as to the status of the wily lady—whether she was wife or widow—she kept up the mystery with a bland air of innocence so convincing that we never knew, until the end, how the coast would be cleared. Hers is the fine art of comedy that skilfully masks its artifice.

Her partner was Mr. Owen Nares, an Owen Nares different from the one we had known hitherto, the adored *jeune premier* of the fair sex. Latterly in some of his parts he had displayed the torchlight of humour breaking through his romantic, serene, slightly deliberate mode of delivery. But we never thought of him as a virile, ubiquitous, volatile comedian. Generally his air was too serious for that. But now, maybe under the influence of Miss Jeans, maybe kindled, tickled, by the comicality of the play, he revealed himself as a complete philandering man-of-the-

and Mr. Nares alone would make any play. But let us not forget their two powerful henchmen, Mr. Allan Aynesworth and Mr. Morton Selten, two old *beaux* so exquisite that my French neighbour would have to admit: "Except the late Lucien Guitry and his now mature son, Sacha, we have not the likes of them even in Paris."

You all know the French saying: The people whom you call dead enjoy the most perfect health. It applies most forcibly to the music hall. When Sir Oswald Stoll converted the Coliseum to the glories of "White Horse Inn," the Press resounded with the plaint—the music hall is dying! When at the Alhambra the variety programme—never too flourishing in that vast place—gave way, after a little experiment in Drury Lane musical comedy, to the lovely strains of "Waltzes from Vienna," the lid was on—now the music hall was doomed for ever! People forgot that



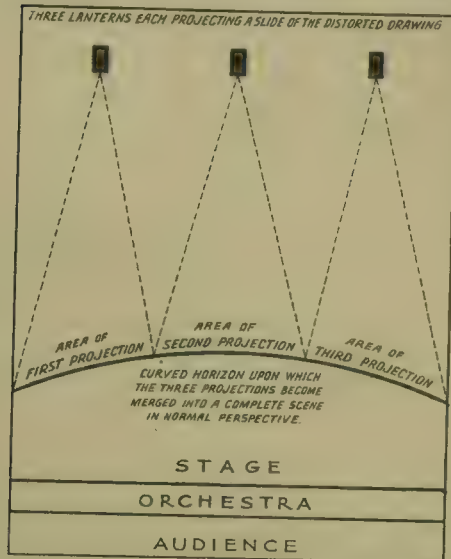
CONGREVE'S "THE OLD BACHELOR" AT THE LYRIC, HAMMERSMITH: EDITH EVANS AS LÆTITIA, WIFE TO FONDLEWIFE; O. B. CLARENCE AS FONDLEWIFE; AND MILES MALLEON AS SIR JOSEPH WITTOL.

William Congreve's comedy "The Old Bachelor" has been produced at the Lyric, Hammersmith, by Sir Nigel Playfair. It is given practically as the author wrote it, although certain "frank expressions" have been toned down a little.—[Photograph by Stage Photo Co.]

SCENERY FOR A COMPLETE OPERA CONTAINED IN A SMALL BOX!



1. THE "SETTING" FOR THE TEMPLE SCENE IN "AIDA" IN NORMAL PERSPECTIVE, ALTHOUGH PROJECTED ON TO A "CURVED HORIZON" BY LANTERN-SLIDES BEARING DISTORTED PICTURES OF THE SCENE. (SEE FIG. 3).



2. HOW THE THREE LANTERNS PROJECT DISTORTED PICTURES OF THE SCENE ON TO THE "CURVED HORIZON."

THE severe economic crisis in Germany has brought into the forefront the finances of the operatic theatre. Against the ever dwindling receipts there are, on the expenditure side, disproportionately high outlays—for first-class solo singers, chorus, dancers, the orchestra (the members of which, in most German towns, rank as officials), and, last but not least, for scenery. Ways and means of escape from this position of difficulty have been sought, and the Cologne Opera House can claim to have found a new and decidedly economical method of providing stage settings. Picture projections are the latest means of presentation; but not, as hitherto, used to supplement ordinary scenery. The chief manager and able artistic director of the Cologne Opera House,

[Continued in box 2.]



4. ANOTHER SCENE IN "AIDA" CREATED BY PROJECTING LANTERN-SLIDE PICTURES ON TO A "CURVED HORIZON," UPON WHICH THE "SETTING" IS VIEWED IN NORMAL PERSPECTIVE.

2.

Hans Strohbach, has, in his new staging of "Aida," adopted picture projection to eliminate expensive fixed scenery. When the spectator at the opera witnesses the immense expanse of the stage picture which has been projected on to the "curved horizon" stretching across the bare stage, he has hardly any conception of the innumerable problems which Strohbach has had to solve. He works with projections of two kinds. The first is rarely used and presents no difficulties: on a white screen, a picture is projected from behind the stage; but, owing to the flat projection, this picture only imperfectly conveys the illusion of an expanse of space, and consequently can

[Continued in box 3.]

only be employed in special instances. The second method makes use of a "curved horizon" at the back of the stage as the surface of projection, and this permits the use of the whole stage space. Behind the stage, three projecting-lanterns are placed side by side in such a manner that the area of the image produced, by each lantern is 20 by 30 metres; the entire irradiated surface of the "curved horizon" therefore being 1800 square metres. Adjustment of the three pictures projected by the three lanterns presents great difficulties, and, besides this, a new problem is created by the surface of the elliptically-curved screen, on which a normal image would appear in distorted form. Strohbach overcomes this difficulty by using lantern-slides bearing a distorted drawing of the scenery, which is seen in proper perspective when projected on to the "curved horizon" behind the performers. This distorted drawing (prepared with the aid of small models) is photographed and the finished lantern-slides are then coloured. The cost of making slides is negligible, and, as the whole of the scenery of an opera can be placed in a small box, scenery stores and laborious transport are done away with. The practical application of this new technique will be welcome, particularly, in operas calling for elaborate staging; for the projection method can not only provide immense "settings," but enables

[Continued in box 4.]



3. THE DISTORTED DRAWING FOR THE TEMPLE SCENE IN "AIDA" AS USED ON THE LANTERN-SLIDES FOR THE PROJECTION OF THE "SETTING" IN NORMAL PERSPECTIVE—AS SHOWN IN FIG. 1.

change of scene to take place in a few seconds. In addition, of course, the stage, being innocent of heavy scenery, can be utilised to its fullest extent. So successful was the first trial of the idea that Reuter was able to report: "In the temple scene massive stone pillars were seen supporting tons of masonry, and it was not realised that the scene was nothing more than a picture cleverly projected from a 'bridge' above the stage. The delicate task of transferring the scenes to the 'slides' was carried out by Fraulein Fritz. Perfection was necessary, for a microscopic defect in a slide would have been a glaring error on the stage."—MEINHARD VON ZALLINGER.



5. AN "AIDA" SCENE CREATED BY PROJECTING A LANTERN-SLIDE PICTURE ON TO A FLAT SCREEN, A "CURVED HORIZON" NOT BEING NECESSARY IN THIS INSTANCE.



A PAGE FOR COLLECTORS. FIVE BEAUTIFUL SWORD-HILTS.

By FRANK DAVIS.

the times are out of joint, and that the twentieth century genuinely despises austere decoration on the butts of its automatic pistols?

Lest the fourteenth century seem too remote, let me turn to later and more sophisticated examples

from a very choice private collection—pieces chosen largely for their superb decoration. Fig. 4 is a fine cavalry-officer's sword inlaid with silver in a style which is typically English. Period, James I. Of about the same date, but possibly as early as the last years of the previous century, is the cross-hilted sword of Fig. 5, of russet iron inlaid with silver foliage—a civilian or town sword, perhaps of Italian workmanship, perhaps from the Netherlands.

Fig. 3 is no doubt the pick of the whole collection—a rapier the hilt of which is not inlaid, but most beautifully chiselled with figures and foliage on a gilt background. There is a very similar example in the Dresden Museum, illustrated by Laking, and attributed by him to the hand of Othmar Wetter of Munich—it is, anyway, of German workmanship and dates from the latter half of the sixteenth century.

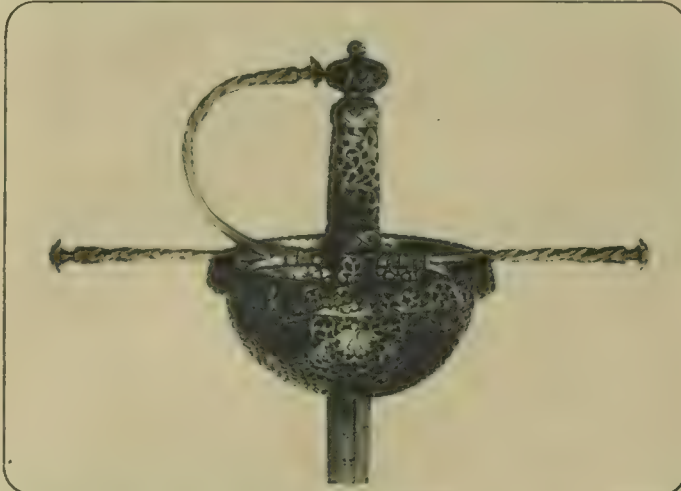
As regards the form of these hilts, we may consider Fig. 5 as an example of the simple cross-hilt of earlier times lingering late. We must remember that with the sixteenth century the old defensive armour was beginning to lose its usefulness. With the introduction of firearms freedom of movement became more valuable than a purely passive defence. The old order changed slowly enough, and one of the signs of its passing is to be seen in the gradual elaboration of the sword-hilt.

The simple pommel and straight or curved quillons of the heavy double-edged cutting sword of the Dreux family are gradually metamorphosed into the cutting or purely thrusting weapon of the sixteenth and seventeenth centuries, with the sword-hand ingeniously protected, not by gauntlets, but by the hilt itself—first by more and more elaborate curving guards and counter-guards, and finally by the cup-hilted type seen to great advantage in Fig. 2, an Italian hilt of about 1640 of the most delicate filigree-work. It appears to be generally agreed that this fashion of the cup-hilt first

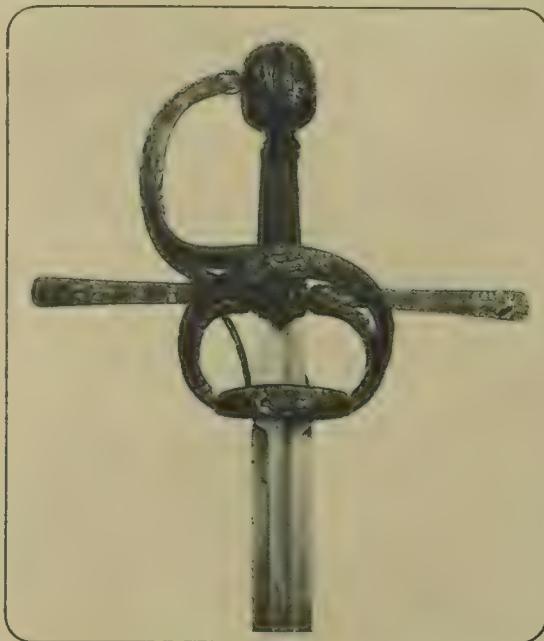
ON Sept. 12 I was able to illustrate an extraordinary and very beautiful Flemish dagger from an American collection. This, as far as I know, had never been published before, and evidently aroused a certain amount of interest outside the rather narrow circle of armour-collectors; for a member of a younger branch of the family of the Earls of Ranst was kind enough to express his pleasure at seeing for the first time this remarkable relic of the past. He writes that the Ranst family were the sovereign lords of Malines, and that the arms of that city still bear witness to the prowess of its masters—for the three pales gules are in memory of three sanguinary combats fought in one day against the Moors in 1225.

It is scarcely necessary to remark that a mediæval weapon which can be definitely given to a particular individual or family is of great rarity. Of the very few that exist, perhaps the Dreux sword of Fig. 1 is of outstanding merit. I have seen this splendid weapon on several occasions, and it is one of those things which improve upon acquaintance.

It has been on loan at South Kensington, and was illustrated by the late Sir Guy Laking in his "European Armour and Arms." Its date can be determined with some accuracy, for, apart from questions of shape and style, the Dreux family became extinct in the male line by the death of Count Pierre de Dreux in 1345, and consequently this sword cannot be later than the first half of the fourteenth century. The cross hilt is of gilt copper; both quillons and the two bands round the grip are chased with conventional foliage and a Gothic character inscription. The pommel is inset on one side with



2. THE CUP TYPE—EVOLVED TO GIVE GREATER PROTECTION TO THE SWORD-HAND: AN ITALIAN HILT OF ABOUT 1640; WITH THE MOST DELICATE FILIGREE-WORK.—[By Courtesy of Mr. F. Mallett.]



3. A VERY REMARKABLE RAPIER HILT, NOT INLAID, BUT BEAUTIFULLY CHISELLED WITH FIGURES AND FOLIAGE ON A GILT BACKGROUND: AN EXAMPLE OF SIXTEENTH-CENTURY GERMAN WORK.—[By Courtesy of Mr. F. Mallett.]



4. A CAVALRY OFFICER'S SWORD, INLAID WITH SILVER, DATING FROM THE TIME OF JAMES I.: A HILT OF A TYPICALLY ENGLISH STYLE.—[By Courtesy of Mr. F. Mallett.]



5. A CROSS-HILTED WEAPON OF RUSSET IRON INLAID WITH SILVER FOLIAGE: A CIVILIAN, OR TOWN, SWORD; PROBABLY OF ITALIAN WORKMANSHIP, AND DATING FROM ABOUT 1600.—[By Courtesy of Mr. F. Mallett.]

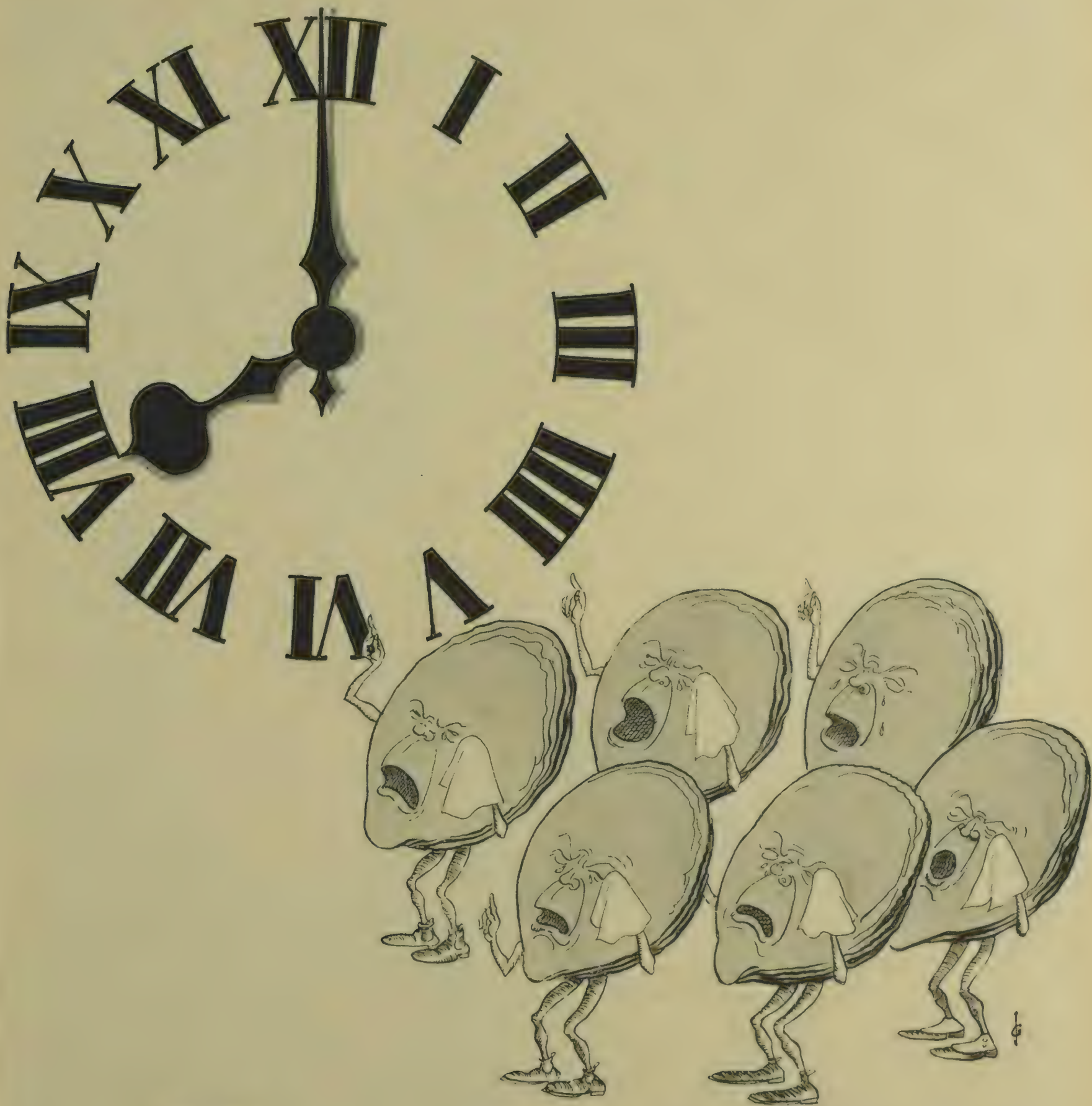


1. THE DREUX SWORD, WHICH CANNOT BE LATER THAN THE FIRST HALF OF THE FOURTEENTH CENTURY: THE HILT OF A BUSINESS-LIKE WEAPON WHICH IS NOT ONLY A RARITY, BUT A THING OF SINGULAR BEAUTY.—[By Courtesy of Mr. H. Furmage.]

a champlévé enamel medallion with the Dreux arms; on the other side of the pommel is a small piece of bone, evidently a relic, under a crystal: a great number of early pieces of jewellery, it will be remembered, contain, if not a relic, some sort of charm to ward off danger or sickness, or—what was quite necessary in some circles—poison.

To my mind, this is not only a rarity, but a thing of singular beauty—and yet at the same time not an *épée de parade*, but a business-like weapon with no nonsense about it. We should, of course, to-day consider the nobleman of the fourteenth century as little better than a bandit, and it is argued that his modern descendants are Chicago beer-barons. Yet I cannot help thinking that there is a flaw in this engaging theory, for somehow I cannot see Al Capone having the artistic equivalent of this sword specially made for his armoury: or is it merely that

made its appearance in Italy, and a few years later became exceedingly popular in Spain: a dagger for the left hand of similar character was as often as not made *en suite* with the rapier. Further on in the century the cup becomes rather flatter, and is generally left unpierced. There are an enormous number of forms of hilt apart from those illustrated here—one may mention the "cutlass" hilt, the basket hilt, the broad-sword, all of which had their very definite reasons for existence—and, of course, an infinite variety of Court swords made for show and not for use, and which sometimes err on the side of fantasy. But these five are in a different category—serviceable and deadly as well as of the highest decorative quality, and made when craftsmen had not lost the tradition of bringing all the resources of art to the aid of utilitarianism.



GUINNESS TIME

Cried the OYSTERS

THE WORLD OF MUSIC.

SMYTH AND STRAUSS AT COVENT GARDEN.

DAME ETHEL SMYTH, whose Cornish opera, "The Wreckers," was produced this week at Covent Garden for the first time for twenty years, is nothing if not militant, and her opera of Cornish fisherfolk has scenes of such violent energy that it could not fail to make an impression, given an adequate performance. On the present occasion John Barbirolli and the company of British singers were also not lacking in vigour. As a conductor, Mr. Barbirolli has a certain affinity with the composer. The amount of sheer horse-power which he puts into his conducting is remarkable, and this energy was most fruitful—both on the part of conductor and composer—in the choruses, which had been well rehearsed and were sung with impressive vitality. It is this quality which makes "The Wreckers" a forcible and effective work; but Dame Ethel Smyth's work lacks the lyrical grace, the ease and spontaneity which give charm to music, and her vocal writing is, for the most part, harsh and unsympathetic to the singers. A certain square-cut, dominating violence pervades this opera; and to my mind the women characters, Thirza and Avis—parts admirably performed by Enid Cruickshank and Odette de Foras—resemble in the harshness and shrillness of their declamation the fishwives of Billingsgate rather than the fisherwomen of Cornwall; but Dame Ethel Smyth may know Cornwall better than I do. It is certain, however, that this lack of lyrical expression in Dame Ethel Smyth's opera lessens its appeal to many music-lovers.

In this respect, Johann Strauss, the composer of that masterpiece of comic opera, "Die Fledermaus," is Dame Ethel's opposite. He is all grace, charm, humour, and refinement. Dame Ethel Smyth's humour is sometimes not unlike that of the practical joker, or of the man who slaps you on the shoulder so enthusiastically that if it broke your collar-bone he would laugh good-humouredly; but Johann Strauss teases, cajoles, and amuses. The performance in English of "Die Fledermaus" delighted a large audience and was, in some ways, a thoroughly creditable one. The chief fault of most of our English singers is that one cannot hear their words. In a

witty opera such as "Die Fledermaus" this is a serious defect. I am certain that a great deal of the dialogue and of the lyrics was inaudible to the majority of the audience; which, in a theatre with such excellent acoustics as Covent Garden, is inexcusable. There is hardly one English singer whose consonants can be heard. They nearly all slide from vowel to vowel in the most slipshod way. Somebody connected with the Covent Garden Opera Syndicate should make provision for a special course of enunciation to be given to all members of the company.

This slipshod enunciation—which often comes of slackness and of singers deliberately avoiding syllables and words which are difficult for them, or on which they find it hard or impossible to produce what they imagine to be a nice tone—naturally results in bad singing. It is impossible for a singer who has got into the bad habit of slurring his words to articulate his notes clearly and distinctly. As for tone, nothing is worse than a monotonous nice tone. Tone should vary in character with the words, and where a composer knows his business and a singer also understands his, we shall find that every word and every marked syllable has its definite colour. It is this which gives life and variety to singing, but too many of our singers are like machines which produce one unvaried tone, merely wandering monotonously all over the scale and frequently never resting upon any definite note.

At the "Proms.," the enormous audiences continue undiminished nightly. The best concert during the past week was the Brahms night on Wednesday, when Miss Myra Hess gave one of the most solid musical performances I have heard from her of the D minor pianoforte concerto. Professor Donald Tovey's performance of the Beethoven G major pianoforte concerto was disappointing. In spite of his immense and world-famous erudition and musicianship, Professor Tovey seems incapable of playing a large-scale composition through with a sustained rhythmical grasp. His playing rhythmically is like a mosaic—a mosaic in which the main lines of the design of a composition are broken into pieces. It is a strange phenomenon for the auditor, but one which he is not unaccustomed to meet in the playing of many famous pianists.

THE FIFTH CONTINENT.

IT is no easy task to convey in words a vivid impression of a vast territory, but that is what has been brilliantly accomplished in "The Fifth Continent." By E. O. Hoppé. With 160 plates from photographs by the author (Simpkin Marshall; 15s.). The trained eye of the artist-photographer, selecting, grouping, composing, and bringing all he saw into the most effective focus, has enabled Mr. Hoppé to write so picturesque a survey of Australian life and landscape within 25 quarto pages, by way of introduction to his series of magnificent photographs. Taken together, letterpress and illustrations provide a rapid panoramic view of Australia and Tasmania of unsurpassable interest and beauty, and likely to attract many a traveller to the Antipodes.

Mr. Hoppé has given us here the cream of his work with the camera, from a much greater store of material. "The pictures," he says, "must speak for themselves, but of many unforgettable experiences I hope to write in a more discursive volume. . . . I travelled up and down the Commonwealth with unabated interest, gaining thereby a knowledge which I believe few Australians even can claim to possess, which, after all, is not unusual in any country, as the onlooker naturally sees most of the game." He is not concerned with current politics, but with the externals of nature and human activities. His incomparable photographs give a wonderful idea of the glorious Australian and Tasmanian scenery—mountains, coasts, forests, and rivers, the work of farms and mines, ports and shipping, types of character, animal life, and aspects of the principal cities. Any false notion of monotony in the Australian scene as a whole is here triumphantly dispelled.

In his prefatory essay Mr. Hoppé touches on many important subjects, such as the possibilities of water-supply by artesian wells from vast natural reservoirs underground; the large use of aeroplanes for travel and communication; the problem of the blacks; great opportunities of sport in fishing; wonders of the Great Barrier Reef, "the future playground of the world"; and the danger of delay in developing the Northern Territory, in view of the fact that "another race is waiting at the gates."

ORIENT LINE WINTER HOLIDAYS

FIRST CLASS
RETURN TICKETS AT
REDUCED FARES

AUSTRALIA £150

available for the Round Voyage of any Steamer

CEYLON £105

EGYPT £60

Rates quoted for Tours in Egypt and Ceylon
including land travel and hotel accommodation

WRITE FOR PROGRAMME:

Managers: Anderson, Green & Co., Ltd., 5 Fenchurch Avenue, London, E.C.3
West End Offices: 14 Cockspur St., London, S.W.1, and No. 1 Australia House, Strand, W.C.2



MADE IN ENGLAND

Adot. of The General Electric Co., Ltd., Magnet House, Kingsway, London, W.C.2

"If I'd designed that car myself it couldn't suit me better!"



Mr. Brown—You *did* design that car yourself! For is it not one of the 1932 Standards—the cars that were *built* to public demand, *shaped* by the needs of to-day?

THE 1932 STANDARDS! Have *you* seen them yet? Have *you* had a trial run in a car which gives you every quality of comfort, performance and good looks—at a price which can only amaze you by its moderation? For *beauty*—the new impressive radiator design, the longer bonnet, the deeper wings, the 1932 colour schemes. For *comfort*—the roomy coach-built bodies, the sliding roof, the superlative semi-elliptic springing. For *performance*—the silent third gear on the larger models, the silent second on the "Little Nine," the perfectly balanced crankshaft, the simple design of the neat efficient power unit. For *safety*—the Bendix Duo-Servo brakes operating simultaneously on all four wheels, the light yet definite steering, the rear petrol tank, the Protectoglass screen, the Dunlop tyres.

Such cars as *this* await your verdict at your local Standard dealer!

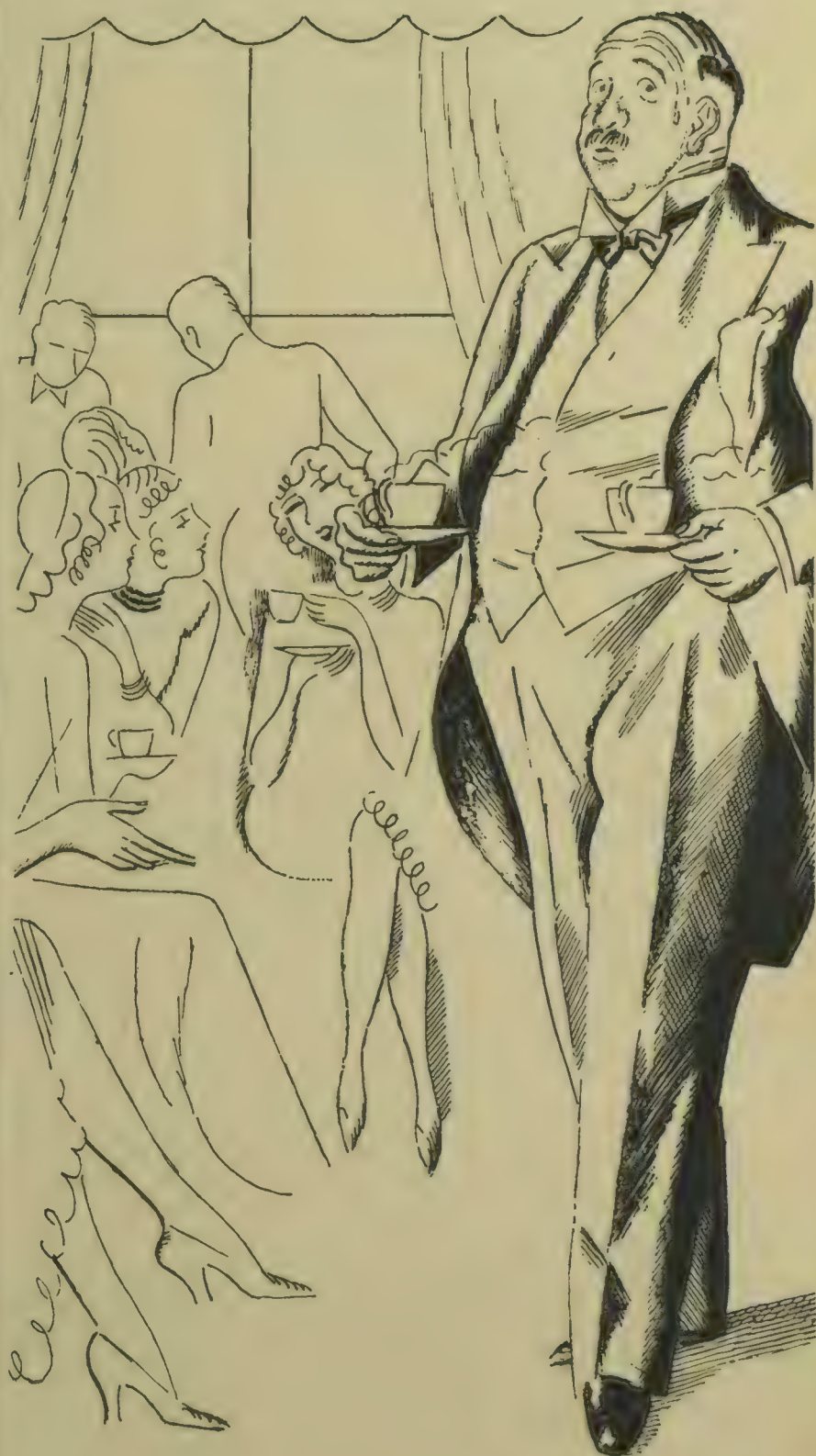
The "Little Nine" from £145, the "Big Nine" from £195, the six-cylinder "Sixteen" from £225, the six-cylinder "Twenty" from £325.

STANDARD

Every Standard owner should read "The Standard Car Review," published monthly, price 2/6 per annum. From all dealers or direct from The Standard Motor Co. Ltd., Canley, Coventry.

West End Showrooms: The Car Mart Ltd., 46-50 Park Lane, W.1. Phone: Grosvenor 3311

What couldn't I do for a lager!



BARCLAY'S LAGER

The drink for a lordly thirst

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

AN even greater variety of cars will be available to the public for the 1932 season, which officially starts on Oct. 1. Already many firms have intimated what their programmes are and have shown the new



WINNER OF THE GRAND PRIX D'HONNEUR AT THE JUAN-LES-PINS CONCOURS D'ÉLÉGANCE: A SPECIAL BARKER SEDAN ON A 40-50-H.P. ROLLS-ROYCE CHASSIS.

The car is cellulosed in pale green and the head-leather is coloured to match the painting. The interior is upholstered in pale green leather; the instrument-board is green, and all the ivory fittings are dyed green, including the steering-wheel. The usual Barker de Ville extension over the driving-seat is fitted.

models to the retail agents. Some of the latter have even sold their "show" model out of the shop-windows.

Paris opens the show season on Oct. 1 and will be in full swing by the time these lines are in print. English motorists will be particularly interested in the (French Austin) Rosengart six-cylinder of 1097-c.c. engine capacity, rated at about 12 h.p. by British scale and about 9 h.p. under French calculation. Mr. Rosengart informed me that he was trying out an easy self-acting gear-box for the Rosengart "Baby Seven" some months ago, but so far no word has

reached me that it will be adopted for the 1932 season or seen at the Show. At any rate, the new six-cylinder is simply a large edition of the four-cylinder "Baby," with also a side-valve engine.

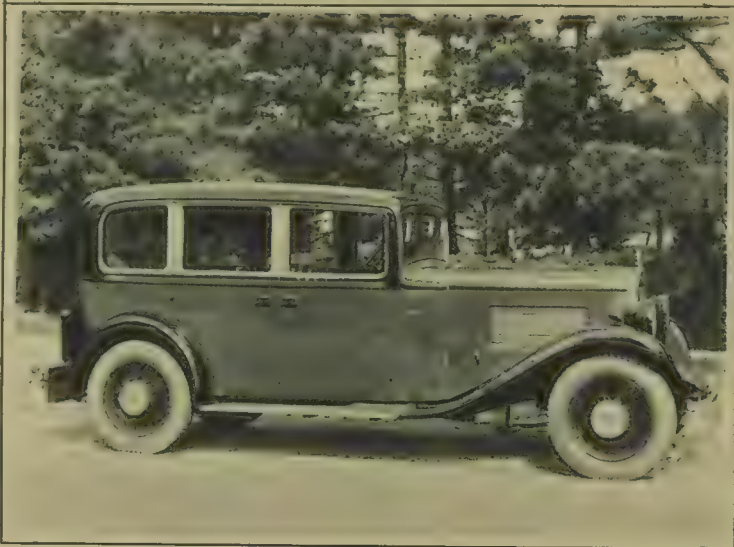
Another new car is the Diesel-engined Le Zebre. This has a single cylinder with opposed pistons. The bore is 80 mm. and the stroke of each piston is 150 mm., giving a total stroke of 300 mm. The piston for the scavenging air-pump is mounted on top of the upper working piston, but the diameter of the air-pump cylinder is much larger than that of the working (explosion) cylinder. Perhaps it may come to Olympia and show the public on this side of the Channel that a practical small-compression ignition engine is no longer merely a dream of the engineer, but a reality.

New Lanchester :
Smaller Engine.

Economy with luxury is the key of the design of the new 15-18-h.p. Lanchester six-cylinder carriage, the latest production from that thirty-five-year-old British factory. It represents a departure from the higher-rated engined chassis associated with the name of Lanchester, such as their

"Forty" and the more recent "Straight Eight," but the demand to-day is for smaller ratings, even when the seating capacity is to be as "full-sized" as ever. The new Lanchester 15-18 h.p. will well fill these requirements. Besides, it is most up to date in its general lines and equipment. It is the first car of medium size and price to be fitted with the Daimler "fluid-fly-wheel" hydraulic clutch and pre-selective easy-change gear-box. Consequently, with these two valuable

"assistants" to the engine, the flexibility is increased four-fold with the aid of the four forward gears available. To-day it is generally accepted that the Daimler transmission system is the most luxurious and reliably silent in the whole world of automobile design. Its benefit to the new 15-18-h.p. Lanchester makes this carriage the simplest vehicle to drive that man has yet evolved. The overhead-valved engine is rated at 17.96 h.p. with its six cylinders of 69.5 mm. bore and 110 mm. stroke (2504 c.c.). Lockheed hydraulic internal expanding four-wheel brakes with self-compensating master oil-cylinder, adjustable rake of steering, pump-pressure feed (and engine-driven) for petrol supply from rear fifteen-gallon tank, coil ignition, and wide spring track to eliminate roll, are other leading characteristics of this high-class chassis. Its chassis price is £435, while the saloon costs £565. With a wheel track of 4 ft. 4 in. and a wheelbase of 9 ft. 7 in., the new 15-18-h.p. six-cylinder Lanchester glides along all types of roads, giving



A CAR OF MUCH MERIT: THE AUSTIN TWENTY "WHITEHALL" DE LUXE.

smooth riding to its occupants at all speeds, yet costs half the amount that motorists have been accustomed to pay for such a fast (70 miles an hour) luxurious carriage. This new Lanchester was first

[Continued overleaf.]



PATRON H.M. THE KING

MOTOR EXHIBITION OLYMPIA

Oct. 15-24

PRIVATE CARS
CARRIAGE WORK
CARAVANS
MOTOR BOATS
MARINE ENGINES

ADMISSION

Thursday, October 15th.	5/-
Fridays & Saturdays	2/6
Other Days	10 till 6 6 till 10
		2/6

Official catalogue....1/6 post free.

THEIR COMPONENTS
ACCESSORIES AND
EQUIPMENT; AND
SERVICE AND
GARAGE EQUIPMENT.

COMMERCIAL MOTOR TRANSPORT EXHIBITION.

OLYMPIA. Nov. 5th — 14th.

C.D.C.



Reputation

More slowly built than a city, more quickly lost than a wrecked ship, a reputation is valuable beyond price.

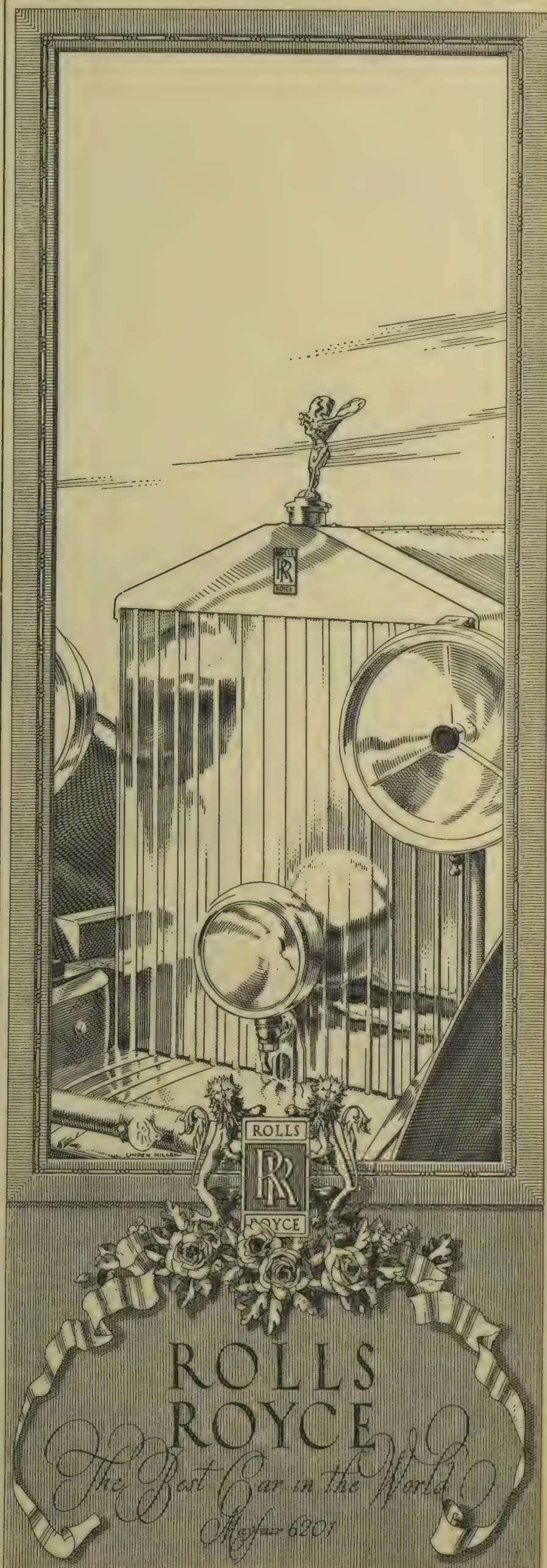
☞ *To retain her hardly-won favours, reputation demands unremitting court. So men guard jealously the good name of Castrol. They pledge all things, these Britons, on the temper of their handiwork. That is your safeguard: you may trust*

WAKEFIELD

CASTROL

recommended by ROLLS-ROYCE Ltd.

C. C. WAKEFIELD & CO. LTD., ALL-BRITISH Firm
Wakefield House, Cheapside, London, E.C.2



(Continued.)

displayed to the public at Messrs. Stratton-Instone, Ltd.'s show-rooms, Pall Mall, London, S.W.1, on Sept. 25, and attracted great attention. Favourable comments were generally expressed by owners of large luxurious carriages who examined its details. Its low rating and insurance, combined with its complete equipment, should bring it to the head of the "best type of car" market in medium-sized carriages.

Rolls-Royce Improvements.

Changes made in Rolls-Royce chassis are few, and so gradual that no seasonal period ever marks the alteration. The famous "best car in the world," 40-50-h.p. "Phantom II.," and the 20-25-h.p. chassis have had but slight minor alterations in their details during the past year. Such changes, I am informed, are confined to "minor matters of compression and carburation." I am not so sure that they are so "minor," as, by such attention to these details, the road performance has been improved. It is an excellent example as to how the Rolls-Royce road performance is bettered year by year by constant attention to very small detail adjustments. No one could discover them unless very highly skilled in automobile engineering; yet, while not apparent to the eye, improvement is effected. The centralised chassis lubrication on the 20-25-h.p. chassis has been extended to serve the springs, as in the 40-50-h.p. "New Phantom II." The special styles of carriages introduced during this year are to be continued, so that the Continental type 40-45-h.p. saloon will be available as well as the 20-25-h.p. limousine. The latter costs only £1675 complete, and is one of the bargains in low-priced high-class luxury carriages.

Five-Hundred Miles' Motor-Race.

Our English motor-racing season winds up with the British Motor-Racing Drivers' Club event at Brooklands on Saturday (Oct. 3). The race is over a distance of 500 miles, and all the cars which have raced this season, together with some new ones, will be taking part in the final handicap. The Hon. Dorothy Paget's Bentley has been so tuned up by Sir Henry Birkin and his partner, Mr. Couper, that he hopes to lower some records with it before these lines are published. Anyway, it takes part in the race. So do "Tim's" Alfa-Romeo and his four single-seated 110-miles-an-hour record Austin

"Sevens." How anything can beat the last-named if they stand up at their record speed for the 500 miles I cannot see. Yet surprises in speeds usually turn up at this annual race.

Forty-six entries make it a very sporting matter. Miss Paget's 4½-litre Bentley is acknowledged to be the fastest car on the track, but handicaps are funny things to prophesy about. I hope Captain Woolf Barnato on his 6½-litre Bentley will have the best of luck, as he deserves it for his sporting support of Bentleys. Anyway, when the reconstruction arguments of the old firm are settled, I expect to see him on the board of directors of the new Bentley Company if Napier's bid is accepted by the court. The single-seater Talbot, to be driven by young Brian Lewis, is expected to be well in the running. So also is the new single-seater Invicta. Those connected with the last-named have decided to take part in all the chief races in the coming 1932 season.

Captain Macklin has ordered the works at Staines to start on the building of a team of racing cars to be entered in the chief motor-races abroad and in England and Ireland next season. Particular care is being taken on the special streamlining of the racing bodies on the chassis, and wind-tunnel tests will be made to improve them to the "nth" degree. The Earl of March and his team of M.G. "Midgets" are also confident of completing the double hat-trick by winning four races in succession. Therefore, a very exciting contest can be assured all visitors to Brooklands track at Weybridge to-day (Saturday). I would not miss it for anything—it will be such a sportsman's race.

Daimler Cars: "Sixes" and "Double-Sixes."

All the models of the Daimler Co. for the 1932 season incorporate their famous "fluid-flywheel" transmission and pre-selective automatic changing four-speed gearbox. Moreover, all the six different ratings can be purchased with either long, standard, or short chassis. Therefore, there are eighteen different chassis to carry every type of coachwork superstructure, yet built by the craftsman in bodywork. Also, there is so wide a choice of powers and prices that the Daimler Company can cater for everybody who wants a high-class carriage from £695 to £1750. There are the "Double-Six" cylinder models of 40-50 h.p., of 30-40 h.p.,

and 30 h.p., which provide saloons at £1650 for the 40-50-h.p. "double-six" chassis to the £1075 saloon on the "double-six" 30 h.p. No better evidence than these figures is necessary to substantiate the claim that high-class luxurious carriages are now the price of mere cars of a decade ago. The astounding value of the present range of Daimler cars is one of the chief features of the 1932 season. Never before could the public buy such large, dignified carriages, capable of absolute silent high-speed travelling, at such low cost. Also, it must not be forgotten that the Daimler sleeve-valve engine to-day is the easiest motor to be looked after by the owner-driver. Oil it, and at very long intervals get the engine decarbonised, and nothing else is needed. I know this from personal ownership. Also, as decarbonising can be done better by the up-to-date plant found in good garages, any owner of any type of car is silly to waste his time doing that job, which can be much better and cheaper performed by the latest tools for decarbonisation of all types of motors. Prices are lower than ever for this work nowadays, so are keeping maintenance charges down to a low level suitable to our times. Motoring is thus much cheaper all round.

Transport to Cost Less.

In view of the national call for economy, special interest is centred upon the new announcement of important price reductions of the Morris-Commercial 30 cwt. vehicle—popularly known as "the middle-weight champion." In addition, the value has been considerably increased by a number of new features, including a larger and more powerful engine, longer wheelbase, and bigger body. Never before has a fully-equipped all-British chassis of this size and capacity been obtainable at so low a price. It is built in Europe's largest commercial-vehicle factory, and this latest development unquestionably marks a new record in value. To enable transport users to see for themselves the remarkable value which this vehicle offers, Messrs. Stewart and Arden, Ltd., the sole London distributors of Morris-Commercials, have arranged a special display of lorries and vans at their show-rooms at 371, Euston Road, London, N.W., and regional depots, which is now in progress. Messrs. Stewart and Arden, Ltd., will also be pleased to demonstrate the vehicle's extraordinary road performances to interested enquirers.

CHRISTMAS & NEW
YEAR TOURS TO
SOUTH
AFRICA

THERE
AND BACK
FOR JUST OVER
THE PRICE
OF THERE

BY MAIL VESSELS FROM SOUTHAMPTON
DEC. 11th, 1931. JAN. 1st, 15th & 29th, 1932

REDUCED RETURN FARES TO CAPE TOWN
£90 1st class : £60 2nd class : £30 3rd class

Fares to other South African Ports on application

Full particulars from the

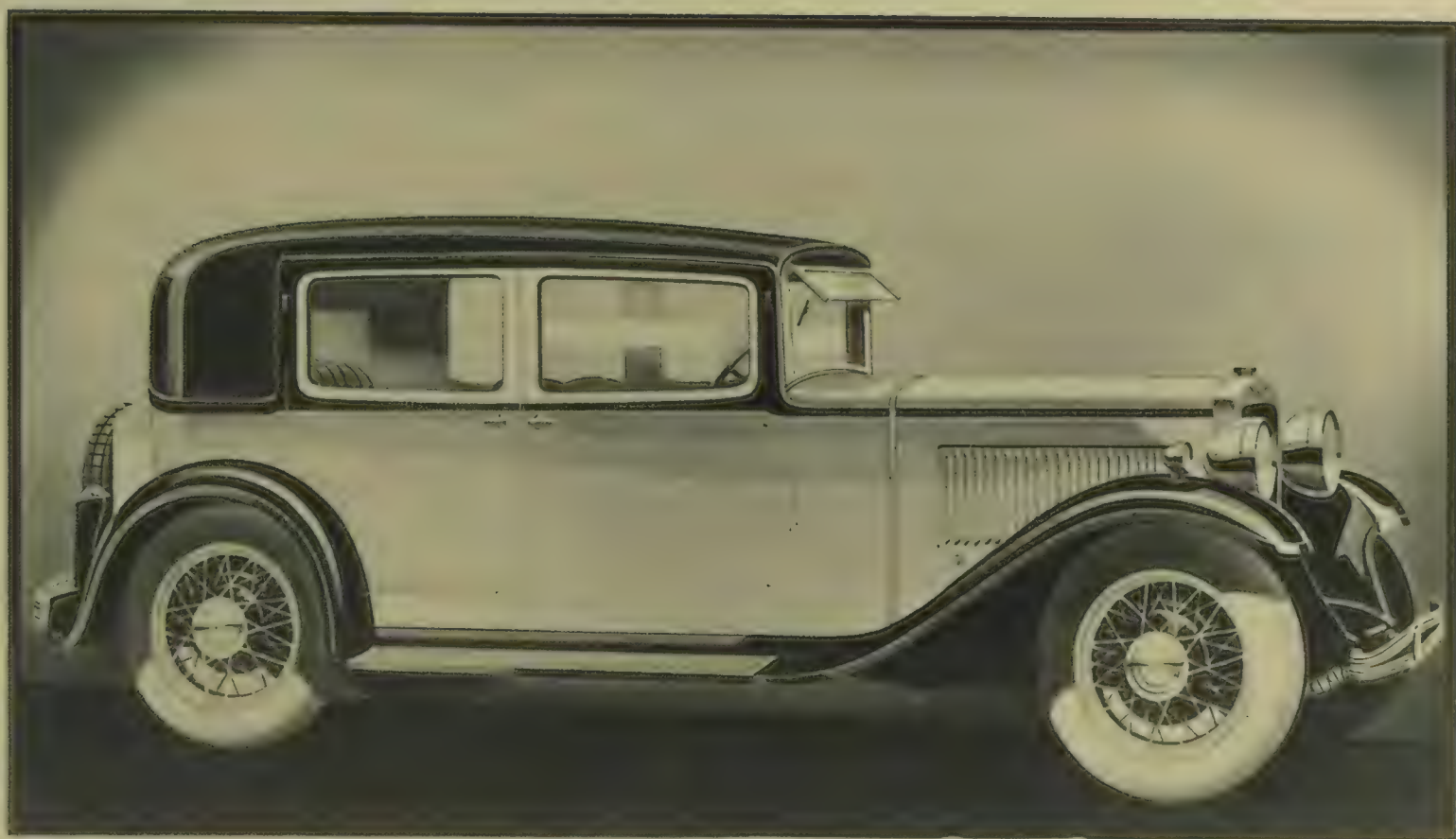
HEAD OFFICE: 3 FENCHURCH STREET, LONDON E.C.3
WEST END AGENCY: 125 PALL MALL, S.W.1

UNION
CASTLE LINE

FOR
DAINTY
TABLES

Cerebos
SALT

A S . D E P E N D A B L E . A S . A N . A U S T I N

OLYMPIA *Stand* 113

**All that a modern de-luxe car
should be . .**

T HE SIXTEEN WESTMINSTER SALOON

You need not be torn between the rival claims of many cars—between elegance and distinction, comfort and refinement of finish, soundness of design or impressiveness of performance.

See the new Sixteen Westminster Saloon on the Austin Stand! For all these qualities are embodied in this new de luxe model.

Fashioned in to-morrow's style, this car would arrest the eye among any throng of modern cars. It is beautifully modelled. From front bumper to the com-

modious built-in locker at the rear, quality of build combined with smartness are apparent. Real leather upholstery, folding foot-rests and a centre arm-rest, folding tea-tables and a sliding roof prove what pronounced luxury can be obtained in a car of moderate price . . . when Austin builds it. The De Luxe Burnham Saloons, with or without drop-head, are equally luxurious, equally soundly built . . . all outstandingly dependable. See them on Stand No. 113.

£350

*The Sixteen Range
also includes*

*Burnham De Luxe Saloon
(six light) £325. Burnham
Drop-head Saloon £325.
New Windsor Saloon £298.
Open Road Tourer £290.
Harrow Two-Seater £290.*

(PRICES AT WORKS)

*Dunlop tyres, Triplex glass
throughout and chromium
finish standard.*

READ THE AUSTIN
MAGAZINE: 4d. every month.

AUSTIN



The Austin Motor Company Limited, Longbridge, Birmingham. Showrooms, also Service Station for the Austin Seven: 479-483 Oxford Street, London, W.1. Showrooms and Service Station: Holland Park Hall, W.11.

PRACTICAL AND DECORATIVE IDEAS FOR THE HOME.

FURNISHING a home in these days is a matter requiring the greatest care, for the economical aspect has to be blended with artistic ideas. The feeling for the modern style of furniture is stronger than ever. In the comparatively small rooms of the average flat or house, there is no doubt that the low height and straight lines give a pleasing impression of space. Odd "occasional" tables, beloved by the Victorians, are banished unless they fulfil some dual purpose, such as the two photographed on this page. The first is the "Tea-Book-Table," made in finely grained limed oak, and is 21 in. by 21 in. in size. The price is twenty-



"BOOK-CASE TEA-TABLES": MODERN FURNITURE WITH A DUAL PURPOSE
AT WILLIAMSON AND COLE'S, HIGH STREET, CLAPHAM.

five shillings and sixpence. The other is a gate-leg book-case table of figured limed oak, available for four pounds nineteen shillings and sixpence. The size closed is 25 in. by 10½ in., and open 31 in. by 25 in., with a height of two feet. These useful pieces of decorative furniture are to be found at Williamson and Cole's, of High Street, Clapham, who specialise in furniture and furnishings of every design and period.



DESIGNED FOR A "PERIOD" ROOM: A MODERN "ARTESSE" STOVE WHICH BURNS ANTHRACITE AND IS KEPT BURNING DAY AND NIGHT AT LITTLE EXPENSE.

cost of heating a room 18 ft. by 16 ft., with some stoves, is given as under 5d. a day, pea-size anthracite being used.

Table-decoration is a luxury that can be made into an economy if combined with lighting. Dining by candle-light is a perfect setting for a table laid with beautiful glass and fine napery; while the soft light dispersed about the room is preferred by every feminine

However small or palatial one's home, its comfort in the winter depends on warmth. A stove which burns continuously day and night is a great asset to health, and is particularly advantageous when it costs no more than intermittent fires. The "Esse" patent stoves are excellent in this respect. They are designed to burn continuously for long periods without consuming much fuel or needing attention. They burn anthracite or coke-nuts, and are available in many different designs, with open or closed fires. The one pictured here is an "Artesse," fixed in front of a faience fireplace on a raised hearth. Fender and mantelpiece are obviated. An illustrated booklet giving full details of these stoves will be sent post free to all readers who apply to Smith and Wellstood, Ltd., 11, Ludgate Circus, E.C. The comparative



LIGHTING AND DECORATION COMBINED: LOVELY DINNER-TABLE DECORATION ACHIEVED BY GLASS AND THE GRACEFUL NELL GWYNN CANDLES, WHICH BURN WITH A CLEAR, STEADY FLAME.



SOFT WATER FOR THE BATH: THE PORTABLE "PERMUTIT" BATH-WATER SOFTENER, WHICH IS EASILY FIXED ON TO ANY BATH AND MAKES THE WATER BENEFICIAL TO USE. (SEE PAGE 544.)

The BENGUELA RAILWAY

LOBITO BAY

SOUTHAMPTON to LOBITO 4889 miles
SOUTHAMPTON to CAPE TOWN
(former shortest route) 5987 miles

PORTUGUESE WEST AFRICA

SHORTEST ROUTE TO RHODESIA

Saves many miles of travel both by land & sea

Apply for handbook to:-
Publicity Agent, Benguela Railway.
Princes House Gresham Street..
LONDON, E.C.2

**NICE
ATLANTIC
HOTEL**

Newest first-class Hotel
of distinction.
Greatest comfort and
atmosphere of home.
MODERATE TERMS.
Swiss Proprietor.

BERTHE SAVIGNY
20 rue Royale, Paris
BELTS - CORSETS
BRASSIERES
LONDON 8 DEVLIN ST W1



Keep Your Hair Beautiful and Lustrous

HAIR that is beautiful and lustrous now — can be the same in middle and later life if Cuticura Soap is used regularly for the shampoo. Anoint spots of dandruff and itching, if any, with Cuticura Ointment before shampooing. A healthy scalp usually means good hair.

Soap 1s. Ointment 1s. 3d. and 2s. 6d. Talcum 1s. 3d. Sold at all chemists. British Depot: F. Newbery & Sons, Ltd., 31, Banner St., London, E.C.1.

CUTICURA

OAKEY'S WELLINGTON KNIFE POLISH

The original and reliable preparation for cleaning and polishing cutlery. Canisters at 1d., 2d., 3d., 6d., 1/-, 2/6 and 4/-

OAKEY'S WELLINGTON LIQUID METAL POLISH



Gives a real, lasting polish to all metals, including silver and glass—windows, motor screens, mirrors, etc. Tins 3d., 4d., 7d., and 1/3.

JOHN OAKEY & SONS, Ltd., Wellington Mills, London, S.E.1.
(Also makers of non-inflammable Liquid Metal Polish.)

FRANCO-BRITISH EXHIBN. 1908: GOLD MEDAL

Try this
chocolate covered
Fruit Lozenge

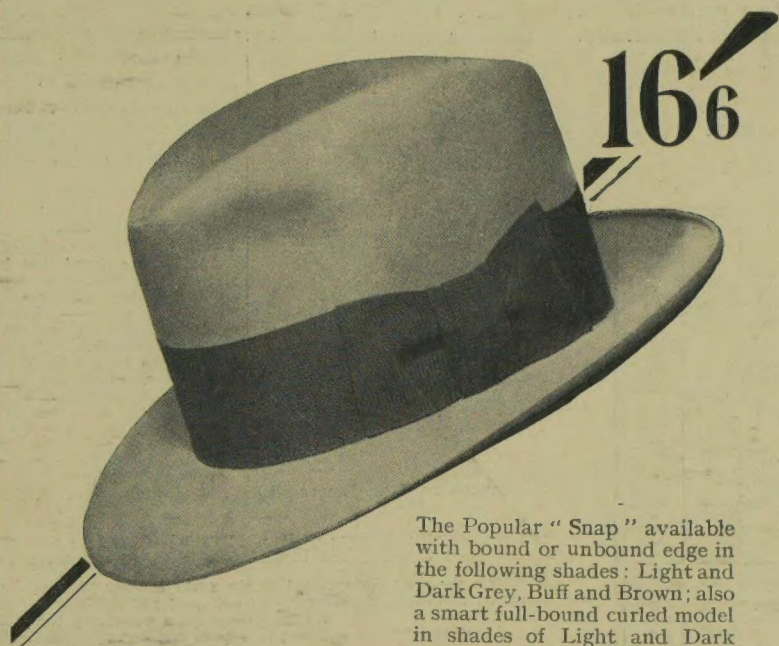
FOR
CONSTIPATION
GASTRIC & INTESTINAL TROUBLES

TAMAR INDIEN GRILLON

Sold by all Chemists and Druggists 3/- per box
67 SOUTHWARK BRIDGE RD., LONDON, S.E.1



BRANCHES: 62 Piccadilly, W.1 132 Fenchurch Street, E.C.3
58 Cheapside, E.C.2 78 Lombard St., E.C.3 1 Grand Buildings, Trafalgar Sq.



The Popular "Snap" available with bound or unbound edge in the following shades: Light and Dark Grey, Buff and Brown; also a smart full-bound curled model in shades of Light and Dark Grey and Buff. Made of fur felt; all shapes at the same price.

The "SNAP" Regd

"Ideal for sports or general wear."

BIBBY LINE

WINTER SUNSHINE TOURS

SPECIALLY REDUCED RETURN FARES:

				From LIVERPOOL	From MARSEILLES
EGYPT	-	-	-	£47	£40
SUDAN	-	-	-	£63	£53
CEYLON and SOUTHERN INDIA	-	-	-	£85	£80
BURMA	-	-	-	£100	£95
STRAITS SETTLEMENTS	-	-	-	£111	£107

MEDITERRANEAN TOURS

GIBRALTAR for Southern Spain and Morocco
MARSEILLES for South of France and the Riviera

ONLY FIRST-CLASS PASSENGERS CARRIED.

Write for Illustrated Booklet to 26 CHAPEL STREET LIVERPOOL
BIBBY BROS & CO 22 Pall Mall LONDON S.W.1



Players always please

Smokers find a World of satisfaction in

PLAYER'S

Quality and Quantity

10 for 6^D 20 for 11^{1/2}^D



Continued.]

Field's "Nell Gwynn" candles are ideal for decoration and lighting. They are obtainable everywhere in artistic colourings, and burn with a clear, steady flame. Whether for an elaborate dining-table scheme or a sedate Jacobean library, the candles, in appropriate settings, blend perfectly with the background.

Science has proved that soft water for all purposes is beneficial to both health and pocket. Not only is it good for the skin, but hard water is liable to coat with deposit the cooking utensils, thus shortening their life. Soft water prevents this, and it is now possible for every household to enjoy its benefits. The "Permutit" water-softener can be installed in a few hours by any competent plumber. It is designed to soften the entire drinking and domestic supply of households comprising from three to ten persons, and is remarkably reasonable in price. There is also quite a separate affair which can be fixed on to any bath, as pictured on page 542. It is a portable "Permutit" which fits lightly across the bath and has a flexible connection attached to the taps, so that the moment the taps are turned on soft water is obtained. The price is thirteen guineas complete, and it is available in white, blue, or green porcelain enamel. Full particulars and booklets can be obtained on application to the United Water Softeners, Ltd., at Aldwych House, W.C.2.

"JANE EYRE," AT THE KINGSWAY.

LIKE most of the Victorian novelists, Charlotte Brontë does not dramatise well. Miss Phyllis Birkett's adaptation discloses itself as a crude thriller of the type that Mr. Edgar Wallace does so much better. We have the imprisoned maniac wife (whom no one seems to pity); her hard-faced female keeper, who rules her with a rod, if not of iron, of hickory; the saturnine Rochester; and the wide-eyed, frightened little governess, Jane. What with the maniacal screams, off, attempted murders, and arson, here is a feast for the gods. Miss Phyllis Birkett takes herself more seriously than the audience would consent to on the first night, and her drama caused a good deal

of laughter. This, indeed, may well prove the play's appeal; at least none of the audience was bored, and the result may be that those in search of a novelty may crowd to the Kingsway Theatre.

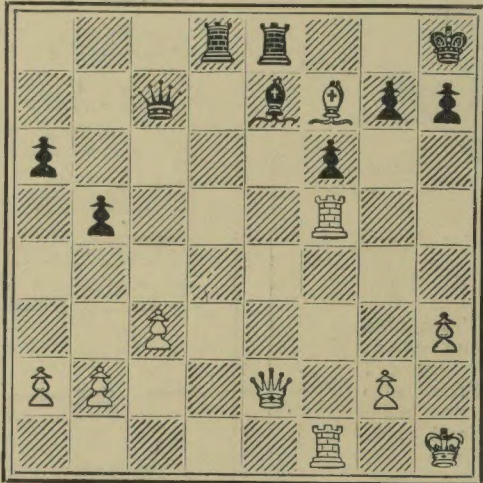
"MARRIAGE À LA CARTE."

A boy's dramatic bantling should be kindly treated. I will therefore content myself with saying that for a first play this shows some promise. There is a neat, if not wholly original, idea in the showing of a new husband in each of the four acts, but the touch of melodrama in the third was out of keeping with the others. Miss Dodo Watts, marvellously gowned and even more marvellously disrobed, was somewhat too arch as the heroine, but made a pretty picture. Since the time of writing the play has been withdrawn.

CHESS.

CONDUCTED BY ERNEST IRVING.

GAME PROBLEM No. LXVI.
BLACK (10 pieces).



WHITE (10 pieces).

[In Forsyth Notation: 3r2k; 2q1bBpp; p4p2; 1p3R2; 8; 2P4P; PP2Q1P; 5R1K.]
Black to play and draw.

This position occurred in a tournament game between two famous masters. It was Black's turn to move, and he played RKB1, which lost. This, of course, was not his object, and the mortification of defeat was intensified by an onlooker pointing out that he had an easy draw. The actual game went: 1. — RKB1; 2. QR5; PR3; 3. QKt6, QQ3; 4. BQ5, RQ2; 5. BK4—resigns. What should Black have played instead of RKB1?

BLED.

Dr. Alekhin carries himself like a champion, and made hacks of the field at Bled. The following *jeu d'esprit* with which he fooled Aron Nimzowitch must be regarded more as an exploitation of his opponent's scheme of philosophy than as a new wing of the French Defence. "Grand-masters are inclined to be supercilious when sacrificial gambits are tried against them, and are correspondingly upset if the "cheeky" innovation flourishes.

(French Defence.)

WHITE (Alekhin.)	BLACK (Nimzowitch.)	WHITE (Alekhin.)	BLACK (Nimzowitch.)
1. PK4	PK3	13. QR4	BQ2
2. PQ4	PQ4	14. BKt5	BB3
3. KtQB3	BKt5	15. Castles (QR)	BxP?
4. KtK2			

Usually preceded by PxP and BQ3. The great Dane should have smelt a rat.

4. PQR3	PxP	16. KKR1	BK5
5. PQR3	BxKt	17. BR5	KtxB

Retreat would be more prudent, but he sticks to the bone.

6. KtXB	PKB4	18. QR8ch	KB2
7. PB3	PxP	19. QxKt	
8. QxP	QxP		
9. QKt3	KtKB3		

He growls and disgorges.

10. QxKtP	OK4ch		
11. BK2	RKt1		
12. QR6	RKt3		

He is quite rightly afraid of gobbling another pawn.

And Black resigned, not being able to find a defence against 20. KtXB, followed by QxPch and RBR1, 19. — KKt2 is useless because of 20. BR6ch and 21. RB8ch. We doubt whether the French Gambit will be popular, as players of the French Defence prefer a quiet life, and will leave the pawns alone.

SOLUTION OF GAME PROBLEM LXIV. (CONTRIBUTED BY R. SALEM, BOLOGNA.)

[5r2; 3s1k1K; 2bP1r1s; 3S1B2; 2BP1Pb; 4QP1P; 8; 3q4—White plays 1. PKt5, and Black mates in twenty-two moves.]

We are very disappointed at the small number of solutions received to this Marathon problem; but must put it down to laziness on the part of solvers. We hope the culprits will set up the position and play through the solution; it is quite amusing.

1. PKt5, KtXB; 2. PxKt, RRch; 3. KxR, RR6ch; 4. PxR, BxKt; 5. PxP, QxPch; 6. QxQ, BBch; 7. QxB, KtXQ; 8. PR4, KB1; 9. PR5, KB2; 10. PB4, KB1; 11. PQ7, KtXP; 12. KR7, KB2; 13. KR8, KtB3; 14. PQ6, KB1; 15. PQ7, KtXP; 16. KR7, KB2; 17. PB6, KtXP; 18. KR8, KB1; 19. PB5, KB2; 20. PR7, KtQ5; 21. PB6, KtB4; 22. PR6, KtKt6 mate. White can vary a little at the start, but all paths of glory lead but to the grave.

Can't Sleep—Can't Eat —Can't Work —Victim of Self-Poisoning.

Many of us are only half ourselves, only 50 per cent. efficient, because of a foul condition of the intestines. Due to our sedentary habits and unnatural eating, our intestines become slow and sluggish and fail to move out the waste matter in time. It putrefies within us and sets up toxins and poisons that are absorbed by the system and cause a state of auto-intoxication or self-poisoning. This results in acidity, acid-indigestion, bad breath, coated tongue, headaches, irritability, lassitude, and sleeplessness.

Any person who is not feeling up to par should begin drinking hot water with the juice of half a lemon every morning upon arising. It is well to add to this a tablespoonful of Kutnow's Saline Powder, for this improves the

action of both the water and lemon juice. Kutnow's Powder is a famous natural saline-alkaline aperient that has been used for years to reduce acidity and combat putrefaction in the gastro-intestinal canal. It makes a delightful effervescent drink that anyone will relish.

Get about four ounces from any chemist and take it regularly every morning for a week. See what a difference in your physical condition, even in so short a time. Mark the better appetite you have and the improved digestion. Note the new strength and energy you feel. It's really marvellous the difference when one is internally clean. Just ask your chemist for Kutnow's Powder. Four ounces is enough to make a conclusive test.

FLATS TO LET.

QUEEN'S COURT

Queen's Road, Bayswater, W. 2

(50 yards from Kensington Gardens and adjoining Queen's Ice Rink.)

NEW BLOCK OF FLATS,

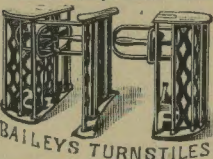
6 rooms, £330 and £390; 4 rooms, £210; bed-sitting room and dressing-room, £156; 1 or 2 bathrooms to each. Parquet floors, Central Heating, Constant Hot Water, Labour-Saving Kitchens, Wireless, Lifts, Porter. Decorations to tenants' wishes.

Block No. 1 (40 Flats) now complete, and ready for inspection. Blocks Nos. 2 and 3 are in course of erection. Flats can be built to suit Tenants' requirements.

Office on premises.

Tele.: Park 7307

TURNSTILES, TURRET CLOCKS, PUMPS & VALVES



TESTERS, RECORDERS
Tyre Pumps for
Large and Private
Garages.
As supplied to British
Empire Trade Exhibition
Buenos Aires, 1931.
Sir W. H. BAILEY & Co. Ltd.
Albion Works,
MANCHESTER.

NAIL-BITING

Cure yourself or a child of this objectionable, health-endangering habit. New discovery. Send stamp for free particulars, sent under plain cover. Filitec Treatment (L.N.) 205, Park Road, London, N.8.

STAMPS

Fine Selection of the Rare Stamps of all countries sent on approval, at 9d. in the 1/- discount off catalogue prices. G. G. Waitt, "The Outspan," Whitstable, Kent.

TERMS OF SUBSCRIPTION (1931) to 'THE ILLUSTRATED LONDON NEWS'

	U.K.	CANADA.	ABROAD.
12 Months (incl. Xmas No.)	£3 4 0	£3 1 8	£3 11 4
6 Months.....	£1 10 0	£1 9 3	£1 13 9
3 Months.....	£1 14 0	£1 12 8	£1 17 6
2 Months.....	15 0	14 8	17 0
(Including Xmas No.)	18 10	17 10	£1 0 4

Subscriptions must be paid in advance, direct to the Publishing Office, 346 Strand, in English money; by cheques, crossed "The National Provincial & Union Bank of England, Limited"; or by Post Office Orders, payable at the East Strand, Post Office, to THE ILLUSTRATED LONDON NEWS AND SKETCH, LTD., 346, Strand, London, W.C.2

NOVIO

TOILET PAPER

Rolls, Packets & Cartons THIN
—most economical.
Soft
Strong
Silky
See the "Lancet's" opinion, 27th July, 1907



BOUND FOR CANADA?

...On Board Ship Try-

British Consols Cigarettes

Mild, Sweet, Old Virginia

The Largest Independent
Brand in Canada

MACDONALD'S CIGARETTES & TOBACCO MONTREAL, CANADA



Avoid Gout

DRAWN from the famous "Célestins" springs at Vichy, and bottled under State supervision, this famous Mineral Water is an acknowledged and proven defence against gout, diabetes and the early stages of chronic affections of the urinary passages.

Vichy-Célestins should be taken regularly at meals, either in its pure state or it can be mixed with light wines or spirits. Obtainable at all Hotels, Clubs, Chemists, Stores, etc.

The French Natural Mineral Water

VICHY-CÉLESTINS

CAUTION.—See that the label on the bottle bears the name of the Sole Wholesale Agents:

INGRAM & ROYLE LTD

Bangor Wharf, 45 Belvedere Road
London, S.E.1



THE SUN ON THE HEARTH

So let it be
a Gas Fire...

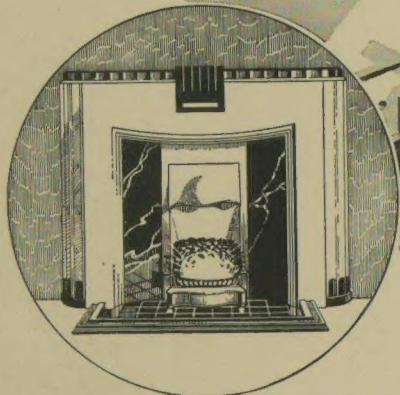
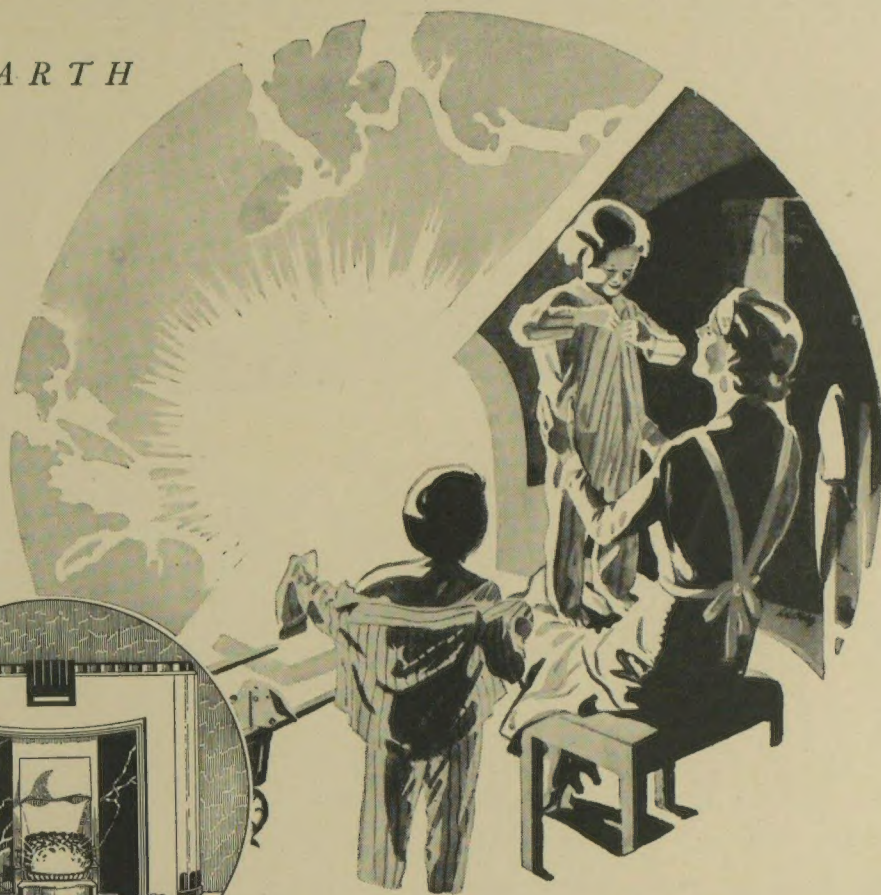
A BEDROOM isn't always comfortable in winter merely because it has a fire. That fire may produce smoke and dust; it may die down when it ought to burn up, it may make the room too warm or not warm enough; it may fail to provide good ventilation.....

A gas fire has none of these faults. It is as free from smoke as it is from dust. Completely under your control, it gives you instantly just the warmth you need.... It ventilates the room perfectly.

Moreover, when the budget is considered as a whole, gas is easily the most truly economical fuel.

So let it be a gas fire in each room this winter... Write, telephone or visit your gas showrooms and

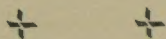
Order your
Gas Fires now



THE SUN ON THE HEARTH, a beautiful little coloured booklet dealing with modern gas fires will be sent to you free on receipt of a postcard. There are no showrooms at the offices of the British Commercial Gas Association. Your local gas showrooms will gladly advise and help you.

THE BRITISH COMMERCIAL GAS ASSOCIATION
28 GROSVENOR GARDENS, LONDON, S.W.1

for summer warmth in winter weather

Let the "Great Eight" Help You
When You Go to Paris & Berlin

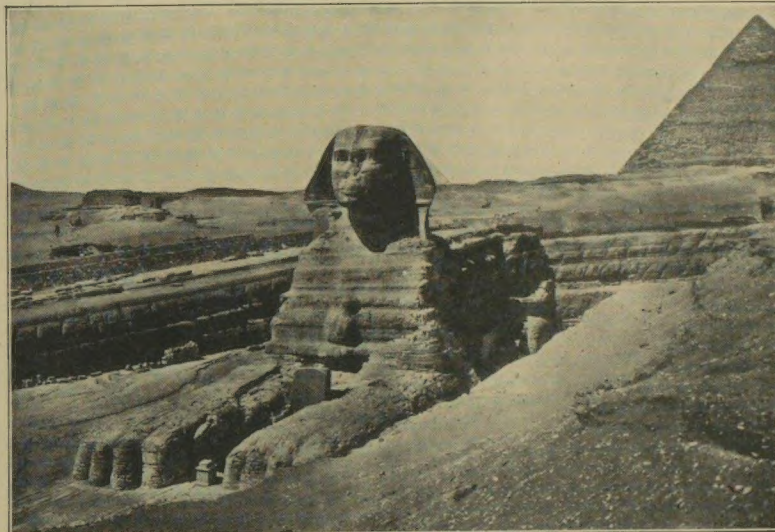
AT the Paris offices of "The Illustrated London News," "The Graphic," "The Sphere," "The Sketch," "The Tatler," "The Bystander," "Britannia and Eve," "The Illustrated Sporting and Dramatic News," 65 and 67, Avenue des Champs Elysées, and at Berlin, 32, Kurfürstendamm, there is a comfortable Reading Room where current and back copies of all the "Great Eight" publications may be read. In addition, advice and information will gladly be given free of charge on hotels, travel, amusements, shops, and the despatch of packages to all countries throughout the world.

Our Advertisement Agents for France, Belgium and Germany are the Agence Dorland, who should be addressed (regarding French and Belgian business) at 65 & 67, Avenue des Champs Elysées, Paris, VIII^e; and at 32, Kurfürstendamm, Berlin, W. 15, regarding German business.

For Switzerland and Italy our Advertisement Agents are the Agence Havas, who should be addressed at 8, Rue de la Rôtisserie, Geneva, SWITZERLAND.



The GREAT EIGHT Reading Room in Paris.



The Sphinx and the Chefred Pyramid, near Cairo.

VISIT

EGYPT

A 27 DAYS' TOUR
(18 days in Egypt)

from

£80 . 10s.

A 34 DAYS' TOUR
(25 days in Egypt)

from

£91 . 10s.

Cheaper Tickets for Second-Class accommodation are also available, and Nile Trips can be arranged in connection with the Combined Tickets.

—during November, December and January when the climate is ideal. Travel independently, luxuriously, with combined tickets at **fully inclusive special rates for the return journey**, comprising first-class Sea Passage, first-class Railway Travel, Meals in Restaurant Cars. Sleeping Berths fitted luxuriously with every convenience. Full accommodation, meals and gratuities at the Leading Hotels. The journey can be made from **Marseilles, Toulon, Genoa, Venice or Trieste** by the steamship services of the "P. & O." "Orient," "Messageries Maritimes," "Sifmar" or "Lloyd Triestino" to Alexandria or Port Said, thence by the Egyptian State Railways to **Cairo, Luxor and Assuan**.

Combined Tickets, Illustrated Brochure and further information may be obtained from **THE STEAMSHIP COMPANIES, OFFICES of COOK-WAGONS-LITS AMERICAN EXPRESS CO., COX & KINGS, DEAN & DAWSON** also at the **EGYPT TRAVEL BUREAU, 60, Regent Street, London, W.1**



**WORLD RENOWNED
FOR AGE & QUALITY**

